

MUSIC & DRAMA

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MUSICAL AMERICA



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JEAN DICKENSON

JUNE, 1942

NEWS *from* BOOSEY & HAWKES ARTISTS BUREAU, Inc.

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BOOSEY & HAWKES ARTISTS BUREAU, Inc., 119 West 57 Street, New York, N.Y.

MUSICAL AMERICA

AMERICA AT WAR RALLIES TO MUSIC

More Concerts Sought

* * *

Schedules Are Increased

* * *

Optimism Widespread

By RONALD F. EYER

"MUSIC MUST GO ON!" Fortunately for the American way of life and for the music profession this slogan may now be supplemented with the positive, unequivocal and jubilant watchwords, "Music IS Going On!"

A survey of the musical outlook for the coming year and discussions with leading figures in the music field now being undertaken by MUSICAL AMERICA establish beyond any reasonable doubt that the music field, challenged rather than intimidated by war conditions, is going forward with redoubled determination and that its courage is being rewarded by definite, tangible success.

Music is going on. Many communities already have arranged to have more music, more concerts, more visiting artists than ever before. The indications are that the great cities may expect a marked increase in musical activity, and a number of small towns that had no organized musical fare in the past will get it next season. Many touring artists find their bookings well in advance of previous seasons and some already have reached the point where they can accept no further engagements.

It would be foolish to suggest that music either can or will escape difficulties and dislocations as the fight for the American way of life progresses. There will be difficulties and there will be adjustments.

But music today is an integral part of the life of every community in the nation like the public school system. This was not true fifty years ago. But it is today.

We do not suspend the public utilities and close the schools for the duration. Civilization cannot be adjourned even during a war. Neither can music, now an inseparable element of our civilization, be adjourned. Even our war-crazed enemies have made no mistake about that in their own countries.

"We here in America have fought for culture," says Arthur Judson, president of Columbia Concerts Corporation. "We have fought for an enlightened and high type of life. Now we must stand behind the cultural institutions we have created and the things that make our life worthwhile."

"Culture is not like an automobile that can be put in storage for the duration," he continued. "It disintegrates. Far better that we keep it going than try to pick up the pieces later."

In insisting that America stand by its cultural institutions in these times, Mr. Judson expresses the deep conviction of every thoughtful person in and out of the musical field. What are we fighting for if we are not fighting to preserve the enlightenment, the culture, the beauties and pleasures of a free life which we have labored for generations to achieve on this continent? If, in the course of battle, we cut

(Continued on page 4)



Pringle and Booth

THRONG AT TORONTO "PROMS"

The Huge Audience for a Recent Toronto "Prom" Concert in the Arena of the University of Toronto, at Which André Kostelanetz Was Conductor and Lucille Manners Soloist (Story on Page 10)

Opera Plans in Formulation

AS MUSICAL AMERICA went to press, no definite statement had been made by the management of the Metropolitan Opera Association with regard to the organization's plans for next season. The directorship was formulating arrangements for the coming year but stated that their fulfillment depended largely upon the attitude of various unions involved.

Although it is understood that no contracts with individual artists have yet been signed, it is rumored that certain singers have been asked to memorize designated roles. Among these are Isolde for Helen Traubel, the leading soprano role in 'Fra Diavolo' for Lily Pons, and Charlotte in Massenet's 'Werther' for Risë Stevens.

Arthur Carron, who has sung Italian roles at the Metropolitan, and who is appearing in Buenos Aires in 'Parsifal', 'Lohengrin' and 'Tannhäuser', and Rose Bampton, who is singing Elsa and Elisabeth in South America, may be called on for these German roles. It is also reported that Lauritz Melchior is being

groomed for Italian roles. He has sung Otello in San Francisco, and may appear with Lawrence Tibbett as Iago in a Chicago Opera 'Otello'. Ezio Pinza, who was recently released from detention on Ellis Island, is expected to rejoin the Metropolitan. It is also rumored that he may sing in 'Simon Boccanegra' to open the Chicago Opera Season.

The Outlook in Chicago and San Francisco

Fortune Gallo, general director of the Chicago Opera, had a meeting with his board of directors on June 9, but has made no official announcement. It is thought, however, that he is going confidently ahead with season's plans.

A telegram from Gaetano Merola, director of the San Francisco Opera, received in New York on June 12, stated that he is making preliminary announcements of artists and repertoire for next season subject to a certain amount of city support which he hopes will materialize.

Music Maintains Morale! Music Must Go On!

AMERICA AT WAR RALLIES TO MUSIC:

(Continued from page 3)

down and destroy the very things we are striving to protect, then surely we have fought in vain.

Realization of this truth was set forth arrestingly a short time ago in an incident in Santa Fe, New Mexico. Certain officials of a concert course in that city reached the conclusion that their course had better be abandoned because of war conditions. Victor Babin, the pianist, happens to be a resident of Santa Fe, and when he heard this decision, he rose and said with devastating simplicity: "We've lost the war."

"Hitler has won. He set out to change our way of life, and he's done it. We've knuckled under. We've lost the war!"

The Santa Fe officials got the point instantly. Plans for the concert course went ahead without further ado and were carried to completion with great success.

The paramount necessity of safeguarding our established musical institutions is underscored also by S. Hurok. "Our attractions anticipate the best season they ever had," said Mr. Hurok, "but I am not unmindful that the coming season will require of all of us—artists, managers and public—many adjustments and a new sense of co-operation if we are to carry on successfully in the face of new and unprecedented conditions."

Local impresarios should launch their campaigns earlier than usual, Mr. Hurok believes, and get their affairs in order as quickly as they can. And they should appeal to the largest possible mass of people through the scaling of ticket prices within the popular brackets wherever and whenever popular prices are feasible.

Organized Audiences Flourish

Actual figures in the books of national concert managers are perhaps the most conclusive proof available that the American public is in no mood to toss music overboard or to permit its musical institutions to fall into discard. The two nation-wide organized audience services report many increases in memberships for next season and the formation of new associations in towns that did not have them before. There also are many instances where additional concerts have been requested. These advances over last year, be it noted, have been accomplished in the face of the fact that the season just concluded was the best season music has enjoyed in many years.

"A stabilizing of the public mind seemed to set in early in April," observed O. O. Bottorff, president of Civic Concert Service. "The fear and uncertainty of the early days of the war, followed by rationing, passed, and people are now going ahead with calmness and certainty of purpose which is being strongly reflected in the organized audience field."

Civic Concert Service has lost none of its large associations over the country, according to Mr. Bottorff, and several new ones have been added. Of the larger associations, ninety percent have added at least one concert to their usual series. Increases in memberships have been recorded in Canton and Lima, O.; Milwaukee and Sheboygan, Wis.; Albany and Binghamton, N. Y.; Jefferson City, Mo., and Greensboro, N. C., among others. Cities along the East coast have been particularly responsive.

The Pacific Northwest, one of the principal danger zones of the war, has provided a happy surprise for Ward French, general manager of Community Concert Service. Despite its location virtually on the doorstep of the Eastern war theatre, this entire northwestern territory countenances no lapse of its musical interests.

As an example, Mr. French cites Salem, Ore., a city of only 18,000, where the Community Concert campaign was held amid frequent air raid warnings, blackouts and threats of bombing. The campaign not only sailed ahead without interruption, but a sizable increase in memberships over last year was chalked up.

Of the 163 cities in which Community Concerts has completed its campaigns, thirty-one have increased their budgets for the coming year. These include such widely distributed communities as Jackson, Mich.; Fort Wayne, Ind.; Portsmouth, Va.; Portland, Me.; Walla Walla, Aberdeen and Yakima, Wash.; Sidney, Nova Scotia; Carbondale, Ill.; and Missoula, Mont.

Frederick C. Schang, vice-president of Columbia Concerts Corporation, believes that concert activity will tend to center more in metropolitan areas. The rubber shortage and the rationing of gasoline naturally will mean curtailment of concert-going for people in rural and outlying districts if they have no other means of transportation than the family automobile.

Mr. Hurok agrees that the big cities will get considerably more music, but he also believes that efforts should be made to route stellar attractions into smaller communities, even smaller

TELL US YOUR STORY

AMERICA'S music is going on. That is everybody's business. Particular communities will have their particular problems. How they solve them is of vital interest to other cities and towns. What are yours? How are you meeting them? What is the helpful word that you can pass on to bolster the great cause of music-giving in America? How can cooperation and teamwork be made to count for more? How can national and local agencies work better together? Write us your opinions and your suggestions, not as a knocker but as an enthusiastic soldier in the great cause of America's music. Help music and help win the war!

than those now generally included in concert itineraries. In this it would be possible to reach those people who have been accustomed to travel as much as 200 miles to attend musical events, but will be unable to do so henceforth.

Mr. French and Mr. Bottorff believe that greater emphasis must be placed upon centralized audiences. The area within easy access of the concert auditorium must be exploited more fully than ever before and district losses made up by city dwellers who may not have been regular concertgoers in the past.

This latter group will include many people whose budgets previously did not permit frequent concert attendance, but who now are profiting by boom conditions in the war industries.

A Reservoir of New Money

"There is new money in the country now," observed Mr. Schang. "Consumers goods upon which most of this money normally would be spent are no longer in the market, therefore considerably more money undoubtedly will go to entertainment, and it may be assumed that music will get its share—if it goes after it."

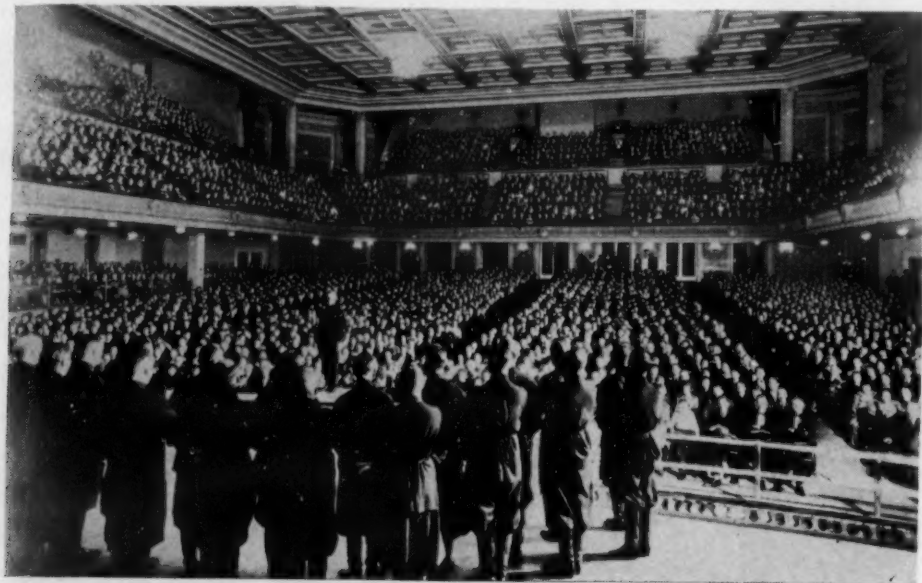
In the same connection, Mr. Hurok points out that a big section of the working population which formerly was in the 25 and 30-dollar a week wage bracket lately has risen to an average in the neighborhood of \$100 a week. Undoubtedly there are many potential music patrons among this group who were not patrons before simply because their limited incomes would not permit it.

"There is new money in the country now," same disposition to maintain last year's levels or to exceed them. Marks Levine, director of the concert division of the National Concert and Artists Corporation, states that there has been no let-down in the bookings of artists under his direction. About sixty per cent of his available dates have already been taken.

Saying frankly that he was amazed as well as delighted with the manner in which the concert business is taking war conditions in its stride, Mr. Levine disclosed that only one city within his jurisdiction had requested the cancellation of its concert course, and that is a college town which anticipates a smaller student enrollment. He also noted as a sign of the times that the Los Angeles Light Opera, starring John Charles Thomas, has just completed the best season in its history.

Hollywood Bowl to Go On

From the same city, announcement has just come that the Hollywood Bowl concerts will go on as usual. As the committee was in ses-



A Typical Capacity Civic Concert Audience at a Recent Performance by the Original Don Cossacks

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Confidence Revealed in Executives' Reports

sion, torn between doubts and hopes, one member rose and said: "Shall we let the Japs stop our Bowl and orchestra? Never!"

And they voted to go on, this on the very day Alaska was bombed!

The probability is that there will be a greater general demand for music from now on than there was before. This is borne out by past experience and by the evidence of present trends. It is a peculiarity of wartime psychology that people need and actively seek more entertainment in times of national stress. Proof of that is to be observed in bomb-shattered England where music carries on with undiminished vigor under the very gun-sights of the Luftwaffe.

Canada's example is altogether convincing. Neither a populous nor very rich country, Canada was nervous and uncertain about its music in the beginning. But now, after three years of participation in the war, Canadian audiences are back to capacity proportions, and that despite a thirty-three and one-third per cent government tax on admissions.

In addition, the Maritime Provinces are another center of increase in Community Concerts memberships, according to Mr. French.

Desire Is For More, Not Less, Music

The popular desire in this country already is, and will continue to be, for more music rather than less. Mr. Bottorff says, "People want more concerts. They want more things to go to." Mr. Levine also sees an increasing demand developing, especially in the larger communities. Add to this natural wartime urge for more plentiful escape-entertainment the fact that loss of automobile transportation will confine virtually every person to such entertainment as he can find close to home, and you have a picture of local musical possibilities as good as any envisioned in over a decade.

While optimism in regard to the future is displayed on every hand throughout the concert business, it is not a fatuous optimism of the pep talk variety. Musical executives, like men in every other field of activity, have been watching trends in their business closely since the war began. Such optimism as they express is based on the solid evidence of tickets sold, memberships received, contracts signed and money in the bank. One encounters no wishful thinking and no Pollyanna everything-is-perfectly-lovely psychology.

Nothing is "perfectly lovely" in time of war. There will be difficulties and headaches. There will be problems to iron out and adjustments to make. There will be hard work to do, and ingenuity and a lot of common sense will be needed to do it.

A possible difficulty is that of transportation of musical attractions over the country, particularly where large troupes and ensembles with voluminous baggage are involved. The laconic observation of Mr. Judson that "We managed it in the last war, and we'll manage it again," is typical of the general sentiment on this score. There is always a way.

Patriotic Good Humor Assured

Probably there will be little to worry about from this possibility so far as individual artists and small groups of artists are concerned. Occasional delays, perhaps even postponements, of scheduled performances may occur. Touring artists may not always have the pleasure of rapid and convenient travel from one engagement to another.

But what business or profession is not inconvenienced, disappointed and delayed at some time or other in these trying days due to transportation difficulties? It is a national problem not confined to any one group, and all alike



Music Lovers in Charleston, Va., Line Up to Obtain Their Community Concert Memberships

must meet it with patriotic good humor and ingenuity. "Artists are troupers," says Mr. French, "They can take it." So can the public.

Every executive with whom this writer has discussed the matter agrees that successful concert presentation today, as always before, depends almost entirely upon the kind of organization that prevails in the given community. Successful concerts will continue to be given in those places where the people in charge have a realistic view of the situation, where those people know how to organize and direct their forces efficiently and exercise intelligence in adjusting their business to changing conditions.

Certain communities, due to shifts in population, local industrial conditions or other exigencies growing out of the war effort, may and probably will encounter greater difficulties in adjusting their musical program to the altered circumstances than those places not so materially affected. It behooves the sponsors in such communities to exert greater effort in the conduct of their campaigns, to devise new and different approaches to the public, and to invest the whole enterprise with an extra fund of energy and resourcefulness.

A Local Manager Speaks

As a representative of a progressive local management, further examples of which will be given in succeeding articles, Zorah Berry's Concert Series in Buffalo, N. Y., may be cited. Feeling that music is itself "one of the hopeful realities," Mrs. Berry has outlined a course which represents an increase of about twenty-five percent in artists' fees. Mrs. Berry says, in her course announcement:

"While surprisingly cool and calm, we are still a bewildered people looking into an uncertain future—not uncertain as to the final outcome—but instinctively shying away from the days before ultimate victory and grimly clinging to values that once seemed so unassailable. Rightly, it is asked by the world today, 'What can be done to alleviate this tragic situation?'"

"The answer is MUSIC—the vitalizing beauty, the consoling power, the sublime joy. . . . It would be sheer spiritual suicide not to give concerts, symphonies and all artistic events the support they so richly deserve.

Music IS going on in this country during its supreme struggle. The facts and the figures speak for themselves. Even more heartening than the facts and the figures, however, is the sense of confidence that pervades the field; the absence of defeatism, the willingness to take up a challenge and see things through. It is the American way.

Representative Courses Show Impressive Gain

Gee Celebrity Series Sold Out

WINNIPEG, June 10.—Fred M. Gee, manager of the Celebrity Concert Series, recently announced that in a record six-day sale in Edmonton, the entire capacity of the Empire Theatre was sold out by subscription for the 1942-43 season which will include: Marian Anderson, Claudio Arrau, Richard Crooks, Carroll Glenn and the Don Cossack Chorus. Mr. Gee recently completed negotiations for the appearance of the Don Cossacks also in Brandon, Regina, Saskatoon and Calgary.

Big Advance for Oberfelder-Slack

DENVER, June 10.—An unprecedented advance sale of season tickets for the Oberfelder-Slack greater artists and celebrity series is reported. The following will appear: Risé Stevens, Marian Anderson, Richard Crooks, Josef Hofmann, Bruna Castagna, Yehudi Menuhin, the Ballet Russe, and Salvatore Baccaloni and assisting artists on the greater artist series. The celebrity series will bring Anna Kaskas, Jan Peerce, the Don Cossacks, Carmen Amaya, Paul Draper and Larry Adler, and Anne Brown.

Zorah Berry Series Increased

BUFFALO, N. Y., June 10.—Zorah Berry Concert Management will present for 1942-43 a Greatest Artist Concert Series appreciably increased. To appear are: Fritz Kreisler, Oct. 13; Marian Anderson, Oct. 27; Alexander Brailowsky, Nov. 10; the Boston Symphony, Dec. 8; Alexander Kipnis, Jan. 12; Vladimir Horowitz, Jan. 26; Zino Francescatti, March 9; and the Metropolitan Quartet, March 30. Four additional attractions will be: Original Don Cossack Chorus, Nov. 18; 'La Boheme' by the Wagner company, Nov. 24; Trapp Family Singers, Dec. 29, and the Minneapolis Symphony, Feb. 9.

Philadelphia Forum Lists Attractions

PHILADELPHIA, June 6.—William K. Huff announces an impressive list for the 1942-43 Forum season. Scheduled are the Boston Symphony; 'Porgy and Bess'; Alexander Kipnis; Henrietta Schumann; Robert and Gaby Casadesus; Lauritz Melchior and Astrid Varnay; the General Platoff Don Cossacks and Carmen Amaya.

Cecilia Schultz Plans Seattle Series

SEATTLE, June 3.—Cecilia Schultz's Greater Artist Series will open on Oct. 22 with Jascha Heifetz. Others in the series are Bidu Sayao, Richard Crooks, Marian Anderson, Artur Schnabel, Jan Peerce, the San Francisco Opera Ballet and the 'Nine O'Clock Opera' in Mozart's 'Marriage of Figaro'.

Koussevitzky Finances Music Center As Berkshire Festival is Cancelled

Plans to Conduct Series of Six Concerts by Student Orchestra — Beethoven Ninth and Bach Magnificat to be Given—Two Opera Performances—Works by Berezowsky, Barber and Britten Commissioned

ALTHOUGH definite cancellation of the Berkshire Symphonic Festival for the 1942 season was announced on June 3 by Gertrude Robinson Smith, festival president, after several weeks of discussion between the festival board and that of the Boston Symphony, Dr. Serge Koussevitzky declared the next day in a New York press conference that he planned to carry on the Berkshire Music Center in Tanglewood, assuming the entire financial responsibility if necessary. The conductor announced a six weeks season beginning July 5 and including six public orchestral concerts which he will conduct and two opera performances. The sessions will be sponsored by the Koussevitzky Music Foundation, Inc., which Dr. Koussevitzky established in February in memory of his wife, who died on Jan. 12.

"The Berkshire Music Festival is cancelled," he said. "Thousands of music-lovers will be deprived of the joy and inspiration of hearing great masterworks and the famed Boston Symphony Orchestra. Two boards of trustees could not agree on two points: 'Patriotism and high expenses'. It is not for me to judge who is or is not responsible for this action. The Berkshire Music Center was threatened because of lack of funds. I decided to rescue it."

The war-time necessity for the utmost conservation of gasoline and rubber and the impossibility of providing adequate means of substitute transportation caused the abandonment of the festival, according to Miss Robinson Smith. "The inaccessibility of Tanglewood by means other than motor transportation has made it impossible for the concerts to be given in view of the present situation," she said. "As soon as practicable the festival will be held again". Refunds will be made to those who had made payments for tickets.

Cost is \$40,000

Dr. Koussevitzky revealed that the cost of maintaining the Music Center will be \$40,000. Most of the students attend on scholarships, so that tuition fees amount to only \$10,000. "I hope that my friends, who were so generous in contributing \$47,000 toward a theatre, chamber music hall and studios, will help in meeting the deficit of \$30,000. If they don't, I shall meet the deficit myself. Whether or not we open the shell for concerts depends on contributions, as it costs \$2,500 to open it."

The six symphonic concerts will be given on Saturday evenings and Sunday afternoons the last three weeks of the season. The orchestra will be that of the Center, and Dr. Koussevitzky plans to conduct Beethoven's Ninth Symphony and the Bach Mag-

nificat which he had scheduled for the festival. Student soloists will be used throughout unless it is found necessary to engage a soprano for the two choral works. There will be two performances of Nicolai's 'Merry Wives of Windsor', on the final two Tuesdays of the season, by the opera department under the direction of Dr. Herbert Graf, Boris Goldovsky and Richard Rychtarik. Admission will be charged for all of these events, the proceeds to go to the Center. Stravinsky's 'L'Histoire d'un Soldat' will also be presented, with the composer, who will be a member of the faculty, probably assisting in the production.

The Music Center has five departments: orchestral conducting under Dr. Koussevitzky, assisted by Stanley Chapple; choral conducting under Hugh Ross and Ifor Jones; orchestral and chamber music under Dr. Koussevitzky, Mr. Chapple, Richard Burgin and others, with the assistance of principal players of the Boston Symphony; chamber music under Gregor Piatigorsky; composition under Aaron Copland and Mr. Stravinsky; opera under the three men aforementioned; music and culture, which involves all of the faculty members in varied activities, also including lecture concerts by Olin Downes. There will also be special lectures by Archibald T. Davison, Howard Hanson, Lucien Price, Deems Taylor and others. Continuing a policy inaugurated last year, the Center will again have five scholarship students from Latin-American republics, this year three composers, a violinist and a soprano.

Dr. Koussevitzky made his decision not only because, as he said, "It is the vision of my life, but also because the last two years of the Center's existence have shown how much it has meant to the young gifted American students, how deep and sincere was the appreciation of all those who have followed the work and activities of the school, and the extraordinary results the center has given in this short time. I believe in the necessity to preserve our music and art treasures."

Foundation Commissions Works

The conductor also revealed on this occasion that the foundation which he established with the original purpose of aiding young composers has already commissioned three works. These are a symphony from Nicolai Berezowsky which the conductor hopes to give in next season's concerts with the Boston Symphony, and an opera each from Samuel Barber, American, and Benjamin Britten, British, both of which will be produced by the opera department at Tanglewood.

Dr. Koussevitzky's colleagues on the foundation's committee are Mrs. Charles E. Mitchell, composer-pianist; Dr. Howard Hanson, director of the Eastman School of Music; Richard Burgin, concertmaster of the Boston Symphony; Gregor Piatigorsky, cellist, and Aaron Copland, composer.

Because the Boston Symphony has been deprived of the three weeks of festival concerts, it has been decided to extend the "Pops" series in Boston two weeks, and the Esplanade series one week, to take up the slack in their unemployment.

Seattle Symphony Lists Conductors

SEATTLE, June 2.—Sir Thomas Beecham will again conduct the major part of the Seattle orchestra's subscription series. Sir Thomas will return to Seattle early in October and will open the series.

He will conduct five concerts in October and November. The December concert will be directed by Edwin McArthur, who made one appearance here last year. John Barbirolli will conduct one concert in January. The series of eight concerts will be given in Music Hall. The final event of the season will be the appearance of the Ballet Theater.

N. B. S.

WORCESTER MAKES FESTIVAL PLANS

Association to Have 'Streamlined' Programs Due to War Shortages

WORCESTER, June 10.—A streamlined Worcester Musical Festival for 1942 was announced recently by Hamilton B. Wood, president of the Worcester County Musical Association, after conferences between the board of government and Albert Stoessel, conductor.

Eliminating the traditional Saturday night opera and one of the miscellaneous choral and orchestral programs, the festival will open on Wednesday night, Oct. 7, with 'Elijah', employing the full choral and orchestral forces. Friday will be 'Artists Night' in the usual vein, and Saturday evening's closing concert will be largely orchestral, with guest artists and a timely flavor. The Saturday morning concert for children will be retained.

The changes were voted as temporary expedients to meet the gasoline and rubber shortages, lack of evening time, etc., which it was expected would cut down greatly the season ticket sales and lead to patronage of individual concerts.

Capitalizing Uncertainties

Capitalizing its uncertainties, however, the festival has announced two additional events for festival week, to be known as the Festival Extension Series. On Monday, Oct. 5, the Worcester Festival Award Concert will present as soloists with the orchestra four young American artists, all from New England, chosen from auditions to be held at the Auditorium in Worcester beginning at 10 a. m. on Sept. 5, before a committee of well-known musicians. There will be selected two singers (one man and one woman), also a pianist and the player of a stringed instrument (violin or cello). Applicants must be not over twenty-five years of age, and must submit written applications before July 1, in a form specified by the festival committee, of which Arthur J. Bassett is head. The Monday night program will also include the playing of a symphonic work by a young American composer.

Tuesday's concert will be dedicated to the war workers of the community, and will be popular-symphonic in type, featuring Raymond Morin, local pianist, in the Gershwin 'Rhapsody in Blue'. Both of the extension concerts will carry a nominal admission charge, with no reserved seats. Season tickets for the three concerts of the formal festival will be available shortly at prices proportionate to the shortened schedule.

Raising of several hundred seats

in the rear of the Auditorium, as announced by the city authorities several months ago, has been delayed indefinitely, and the festival will adhere, this year at least, to the familiar seating diagram, still permitting regular patrons to secure season tickets for their usual seats.

JOHN F. KYES

IN EXECUTIVE POST

Howard Harrington Appointed Manager of Indianapolis Symphony



Howard Harrington

INDIANAPOLIS, June 1. —Howard Harrington, well known in the concert and concert management field, has taken over the duties of manager of the Indianapolis Symphony Orchestra, succeeding Franklin Miner, who has joined the Naval Reserve. Mr. Harrington and Fabien Sevitzy, conductor of the Indianapolis orchestra, have been associated with each other for many years in various activities.

PINZA RELEASED FROM DETENTION

Italian-Born Bass to Resume Career After 11 Weeks Detention as Alien

Ezio Pinza, Italian-born bass of the Metropolitan Opera, after having been held in custody on Ellis Island since March 12 as an enemy alien of possibly dangerous character, was released on May 28. On the basis of investigations by the Federal Bureau of Investigation and evidence gathered by an Alien Enemy Hearing Board, he has been freed to resume his career.

Mr. Pinza was born in Rome fifty years ago and is still an Italian subject, although he has made preliminary application for American citizenship. He made his American debut in the 1926-27 season.

Mr. Pinza has returned to his home in Westchester and to his wife, the former Doris Neal Leak, and infant daughter. He is expected to rejoin the Metropolitan next season, and it is reported that a tour is being planned for him.

Appearances on the radio and in government-sponsored events to aid the war effort are a part of his Summer schedule being arranged.

Speaking of his plans for the future Mr. Pinza issued a statement:

"I want to thank all my friends who have stood by me throughout this experience. The courtesy and consideration I received was wonderful. Everyone I came in contact with—the Attorney General's office, the FBI, the members of the board who conducted the hearings, the guards at Ellis Island—all of them gave me every consideration and fair treatment. I plan to devote as much time as I possibly can to contributing my services in every way possible to help the United States and the Allies in this war, and I look forward to resuming my career."

Devotees Throng to 35th Bach Festival

Attendance at Annual Bethlehem Event Slightly Less Because of Gas Rationing and Rain—Jones Conducts for Fourth Year — Diehl, Knox, Johnson, Harrell and Friskin Soloists — Rarely Heard Cantatas Given—Traditional Performance of 'Mass' Impressive

By FRANCES Q. EATON

BETHLEHEM, May 17.

TWO circumstances over which there was no possible control slightly dimmed the traditional radiance of the Bach Festival's thirty-fifth sessions in Bethlehem on May 15 and 16, but could not dampen the ardor of the performances nor the heartfelt appreciation of the festival audiences. That the annual pilgrimage was less numerous this year was due to the gas rationing which prevented many from attending in motor cars, and to the constant downpour on Saturday, which precluded the usual gathering of devotees on the campus of Lehigh University. However, those who were fortunate enough to have tickets for the Packer Memorial Chapel and the many who thronged into the Packard Laboratory across the street to hear through loud speakers were able to dismiss the cares and still the tremors of a war-shaken world in the communion with great music nobly done.

This was the fourth year for Ifor Jones as conductor and he demonstrated once more his authority with a chorus as well as a sure command of orchestral forces.

Members of the Philadelphia Orchestra were again the invaluable instrumental support for the great choral body and their collective and individual achievements provided a shining polish to the musical structure. Dr. T. Edgar Shields presided, as is customary, at the or-

gan. Mr. Jones played the accompaniments for the recitatives from a keyboard directly in front of the conductor's stand.

The men soloists, Hardesty Johnson, tenor, and Mack Harrell, bass, had been heard at last year's festival. Two newcomers, Ruth Diehl, soprano, and Saida Knox, contralto, had a deserved success. James Friskin was the piano soloist in one of the cantatas. The Moravian Trombone Choir, playing chorales from the belfry of the church before each session, continued one of the valued customs held in affection by festivalites.

Cantatas Arranged by Jones

The relatively rarely heard church cantatas which formed the bulk of Friday's programs were given in arrangements by Mr. Jones, and newly published scores of these works were available at booths outside the church. Friday afternoon's list included 'There Uprose a Great Strife' ('Es erhob sich ein Streit', B. G. No. 19), last sung in 1930; the Motet, 'Come, Jesu, Come', last sung in 1939, and the Cantata No. 180, 'Beautify Thyself, My Spirit' ('Schmücke dich, o liebe Seele'), which had not been heard here since 1912. The evening portion included Part IV of the 'Christmas Oratorio'; the Cantata No. 146, 'We Must through Great Tribulation' ('Wir müssen durch viel Trübsal'), last given in 1931, and the Magnificat, not performed since 1939.

The mighty impact of the chorus, flinging itself into the fugal measures of 'There uprose a great strife', a standard for choral massiveness and power which was hardly called upon to a like extent, except for portions of the 'Magnificat', until the great choruses of the Mass next day. Although this long opening section somewhat overwhelms the solos which follow, there was lambent beauty in the soprano aria, 'God send to us His Angel Hosts', with its contrapuntal woodwind accompaniment, and in

the tenor recitative and aria, the latter tender and pleading, with its wistful accompaniment in falling thirds. Mr. Johnson attained his highest form here, as a huskiness and shortness of breath developed in his later performances and detracted from his effectiveness. The audience joined in the chorale, printed in the programs for that purpose, as they did in the evening's cantata.

The poignant, quiet loveliness of 'Come, Jesu, Come', sung with great tonal beauty and nuance by the unaccompanied double choir, led to the climax of the afternoon, the Cantata, 'Beautify Thyself, My Spirit'. Composed in 1740 for the twentieth Sunday after Trinity, the work opens with a graceful, lilting orchestral introduction leading to the rapturous chorus which sets the prevailing mood of exaltation and praise. A tenor solo of cruel exactions is followed by a recitative and arioso for soprano, the latter a variation of the chorale. Miss Diehl sang this and a later aria with sensitive feeling and exceptional style. Miss Knox had her first opportunity as a soloist in the fine recitative, 'My Heart is filled with fear and joy'.

The soloists carried the main burden in the section of the 'Christmas Oratorio' which opened the evening program. Mr. Harrell and Miss Diehl were particularly telling in their two long contributions. Of deepest interest was the Cantata, 'We Must through Great Tribulation', which contains the first two movements of the Clavier Concerto in D Minor. The first movement forms the Sinfonia introduction, and the second is remarkable for its three independent elements, a ground bass, the piano part, which has the effect of improvisation so free is it, and the chorus superimposed. Mr. Jones held the complicated elements in complete control, and the performance was extraordinary for its clarity as well as profound feeling. Mr. Friskin played with crispness and sensitivity. From the despair of

the earlier sections, which include a contralto aria excellently sung by Miss Knox and a soprano recitative and aria, one of Miss Diehl's most moving accomplishments, the work progresses to the lively duet of tenor and bass, 'My spirit how joyful', taken at a difficult tempo for the soloists, who nevertheless managed it without disaster. The chorale is a beautiful one expressing praise and thanksgiving.

Before the 'Magnificat', 'World Farewell', which has been given for several years for memorial occasions, was sung with serene loftiness in memory of the late Henry S. Snyder, president of the Bach Choir from 1934 to 1941. The opening chorus of the 'Magnificat' was not as well unified as at other times, but the closing 'Gloria' was built up to a terrific climax, glorious indeed in volume and quality, with the bright blare of trumpets cutting through the mass of tone. The darker solo voices were particularly felicitous, Miss Knox in 'Et exultavit spiritus' and 'Esurientes implevit bonis', and Mr. Harrell in 'Quia fecit'.

'Mass' Is Festival Climax

The annual presentation of the B Minor Mass has been so thoroughly discussed in these columns that little remains to be said about the performance at this date, except that for one privileged to hear the monumental work for the first time in these perfect surroundings is a breath-taking and memorable experience. The work is in the blood and bones and nerves of the chorus, and it is hard to imagine a performance of more devotion, more clarity and more emotional rightness. Mr. Jones has firmly established his individuality and feeling with the singers whom he has trained during these few years and his dynamic forcefulness, his insistence upon soundness of structure and neatness of detail revealed itself at every turn.

From the moment when the tremendous shout of 'Gloria' burst in at the concluding measure of the trombone chorale, 'O Sacred Heart Now Wounded', to the last dying away of sound in the 'Dona nobis pacem', a

(Continued on page 17)



PARTICIPANTS IN THE FESTIVAL

Above, from the Left: Dr. T. Edgar Shields, Organist; Alexander Zenker, Concertmaster, and Ifor Jones, Conductor



Right: The Four Soloists. From the Left: Mack Harrell, Bass; Ruth Diehl, Soprano; Saida Knox, Contralto; Hardesty Johnson, Tenor

Photos by Fidler, Allentown "Call"

Music Among Our Southern Neighbors

Compiled for
MUSICAL AMERICA

By FRIEDE ROTHE

Buenos Aires Inaugurates Fall Music Season with Symphony Concerts Led by Wolff, Castro and Kleiber—Arrau Begins Recital Cycle—Colon Opera Season Opens with 'Aida' with American Artists Singing—Lima's National Symphony Begins Outdoor Season with Koseleff, Gardes and Buchwald Conducting—In Caracas, Venezuelan Concert Association Sponsors Notable Events—Rio Anticipates Opera Season

Buenos Aires

THE official Fall music season was inaugurated with the first of a series of symphonic concerts given by the Teatro Colon Orchestra on April 12 under Albert Wolff. Claudio Arrau was the soloist in the Franck Symphonic Variations and in the A Major Liszt Piano Concerto. The 'Benvenuto Cellini' Overture by Berlioz and Shostakovich's First Symphony formed the rest of the program.

Ten additional symphonic and choral concerts make up this series, six under the leadership of Juan José Castro and four under Erich Kleiber.

The second concert of the Colon Symphonic series was heard on April 18 under Mr. Castro. A feature of the program which included works by Bach, Debussy and Hindemith, was the Concerto for guitar and small orchestra by Mario Castelnuovo-Tedesco, with Andres Segovia as soloist.

On April 19, Claudio Arrau gave the first of six recitals offering the thirty-two Beethoven Sonatas at the Teatro Colon, a cycle for which the noted pianist is especially famous in South America. The program included the Sonatas Nos. 1, 2 and 3, Op. 2; Op. 79 and Op. 81.

Erich Kleiber, the third conductor to appear on the Colon Symphonic series, led the third concert on April 24. He presented a program which included 'Don Juan' by Strauss, 'Milongas' by Alberto Williams, the 'Danzas Fantastiques' by Turina and the Schubert Symphony in C.

The fourth concert on the 25th brought back Castro, who conducted his own 'Symphonia Biblica' for chorus and orchestra (heard in New York two seasons ago) the Beethoven 'Coriolanus' Overture and the Concerto No. 5 with Claudio Arrau as soloist. The following afternoon Mr. Arrau gave the second of his Beethoven recitals.

The Teatro Colon Opera season opened May 29 with 'Aida'. Zinka Milanov, Bruna Castagna, Frederick Jagel and Leonard Warren sang the principal parts. Other operas scheduled for May were Puccini's 'Soeur Angelica' and 'Salomon' by Luzzati.

The following are the principal singers to be heard during this Teatro Colon season. Sopranos: Rose Bampton, Rosemarie Brancato, Marcelle Denya, Irene Jessner, Isabel Marenco, Sara Menkes, Zinka Milanov, Rose Pauly, Solange Petit Renaux, Raquel Ravina, Bidu Sayao and Lucila Wells. Contraltos: Bruna Castagna, Sara Cesar and Lydia Kindermann. Tenors: Tomas Alcaide, Arthur Carron, Frederick Jagel, Raoul Jobin, Edward Kein, Lauritz Melchior, and Antonio Vela. Baritones: Victor Damiani, Pablo Hertogs, Herbert Janssen, Felpile Romito, Martial Singher, Marcelo Urizer and Leonard

Warren. Basses: Norman Cordon, John Gurney and Giacomo Vaghi. Minor roles will be sung by Argentine singers entirely.

The conductors include Fritz Busch, Ferruccio Caluso, Juan José Castro, Erich Kleiber, Ettore Panizza and Albert Wolff. George Balanchine will be responsible for the new ballet choreography and Lew Christensen will dance the principal male parts.

LIMA, PERU

THE National Symphony, now in its fourth year and sponsored by the Ministry of Public Education, began its outdoor 1942 season with a concert on March 8 under Alexander Koseleff. The program included Mozart's 'Impresario' Overture, Schubert's Symphony No. 5 and compositions by Borodin, Mussorgsky, Brahms.

Federico Gerdes conducted the second concert on March 15, presenting a program comprising the Overture to 'Rosamunde' by Schubert, Mozart's Symphony No. 39, and shorter works by Liszt, Wagner, Granados and Berlioz.

CARACAS, VENEZUELA

THE Venezuelan Concert Association, now a year old, reports steady progress since its founding. Organized by a group of forward looking musicians, among them Juan Bautista Plaza, now in this country, with a mind toward advancing the musical and cultural life of the city, the society boasts over 1,000 members who subscribe to the concerts. Among much of its presentations so far include a concert by the Venezuela Symphony conducted by Vicente Emilio Sojo, with Emma Stopello, local pianist, as soloist; three concerts each by Claudio Arrau and Leah Effebach, American pianist; another concert with the orchestra and Antonio Urea, violin soloist; a song recital by the baritone Alfredo Hollander and one concert each by the Caracas Quartet and the Rios Quartet. During Easter Week, the noted chorus, Orfeon Lamas and the orchestra presented a program of liturgical music by native composers. Antonio J. Estevez, young conductor, made his debut on this occasion. On May

2, the society celebrated its seventeenth presentation with a harp recital by Nicanor Zabaleta.

The more noted artists are made available through Conciertos Daniel, of which Ernesto de Quesada is director. In this sense the method by which the society is run resembles the Community and Civic concerts in the United States, a method which is slowly but surely beginning to be organized in Latin America.

MEXICO D. F.

OTTO KLEMPERER made his first appearance in Mexico City on May 6, conducting a symphony program at the Palace of Fine Arts which included works by Haydn, Mozart and Stravinsky. The noted conductor was so enthusiastically received that he subsequently gave two additional concerts.

Ballet Theatre danced at the Palace on May 11, 12, 14, 18, 20 and 22. A scheduled five-month stay is being sponsored by the Mexican government, in which time several new works will be added to the repertoire, including one native ballet. 'Aida' was given at the Palace with the principals Zinka Milanov and Frederick Jagel, en route to South America, on May 8. Abigail Borbolla, Ramon Vinay, José Corral, Francisco Alonso, Miguel Campos and Concepcion de los Santos were in the local supporting cast.

RIO DE JANEIRO

OPERA at the Teatro Municipal is scheduled to commence around the middle of August. Opening honors of the season will go to Brazil's outstanding opera composer, Carlos Gomes, who in his time received unstinted praise from no less an opera composer than Verdi. The opera to be heard will be 'Marie Tudor', first given in Milan in 1879. Norina Greco, Metropolitan Opera soprano, will sing the name part.

The Brazilian Symphony, Eugene Szenker, conductor, began a series of sixteen subscription concerts on April 12. The Ballet Russe was the outstanding attraction in Rio during April.

Municipal Opera Seasons Opens in St. Louis

ST. LOUIS, June 10.—With patriotic ceremonies, the twenty-fourth season of Municipal Opera in Forest Park was inaugurated on June 4 with Ivor Novello's 'Glamorous Night'. Norma Terris in the leading role of Miltiza was warmly acclaimed. Bob Lawrence and John Tyers both displayed fine voices. Jacob Schwartzdorf conducted ably. The stage settings of Watson Barrett were excellent. Patricia Bowman and Paul Haakon, with the ballet, did some beautiful dancing. H. W. C.

Four Winners Chosen in Cincinnati Opera Contest

CINCINNATI, June 6.—Four winners of the radio "Aria Auditions" sponsored by the Cincinnati Summer Opera Company have been announced by Oscar F. Hild, managing director. They are: Nan Merriman of Los Angeles; Ann Short of Seattle; Max Condon of Siloam Springs, Ark., and Mac Morgan of New York. All will have roles with the opera this Summer.

MORE SINGERS FOR SOUTH AMERICA

Herbert Janssen to Sing in Buenos Aires Opera—Hertha Glaz Engaged for Rio—Wilbur Evans and Aubrey Pankey to Tour in Concerts

Herbert Janssen, baritone of the Metropolitan, will fly to Buenos Aires in July for fifteen appearances, fourteen in roles at the Colon Opera, which include Wolfram in 'Tannhäuser', Amfortas in 'Parsifal' and Telramund in 'Lohengrin'. He will also sing in the 'St. Matthew Passion'. This is his fourth consecutive year with the Colon Opera.

Hertha Glaz, contralto, will sing at the Municipal Theatre in Rio De Janeiro in August and September, in a variety of roles including Carmen, Mignon, Amneris, Azucena, Niklaus and Suzuki. She will also be heard in concert.

Wilbur Evans, baritone, after appearing in the 'Song of the Flame' with the St. Louis Municipal Opera during the week of June 22, will fly to Rio for a series of appearances in concert, theater and radio. He will be heard also in Sao Paulo, Santos, Montevideo and Buenos Aires. Returning to New York the first of October, he will begin rehearsals for the part of Bobinet in the New Opera's production of 'La Vie Parisienne'.

Aubrey Pankey, Negro baritone, left by plane for Porto Rico, via Miami, on May 25, to begin a six-months tour of Central and South America under the direction of Ernesto de Quesada. Mr. Pankey



Herbert Janssen



Hertha Glaz



Wilbur Evans



Aubrey Pankey

made two recital appearances in San Juan early this month, then flew to Trinidad for two benefit concerts at Port of Spain, to Belem for a concert, and successively to Recife and Bahia. He will give recitals in Rio de Janeiro, Sao Paulo and Buenos Aires and nearby cities in the Argentine and Uruguay. Later he will cross the Andes to Chile and be heard in cities up the West Coast and Central America and Mexico, returning to New York on Oct. 1.

MEPHISTO'S MUSINGS

Dear Musical America:

Good morning! And how are your "organizational ethics"? If you haven't an idea of what I am talking about, you are not up on the greatest composers-critics battle of our times and you really ought to get yourself informed about the startling aftermath of the New York Critics Circle's first award.

The critics, as you must have heard, picked out William Schuman's Symphony No. 3 for their only award for new music this year. They did that after they had heard two special concerts at which were played compositions that had been heard in Manhattan for the first time earlier in the season and which were repeated for their benefit at these special concerts, because only some of the critics had heard them when they were first performed.

But, if it is true that not all the critics go to the same concerts and hear the same music, it also seems to be true that not all the critics go to the same meetings of their own Circle. Consequently there were some who learned by mail what works had been recommended by their colleagues for re-hearings at the two concerts. Among these was Olin Downes of the *Times*.

The public was permitted to attend both concerts. The first of these, held in Town Hall on an afternoon, was devoted to repetitions of works that came within the "chamber music" classification. Various groups of players appeared. The second, given in Carnegie Hall on the evening of the next day, was limited to orchestral works, played by the National Orchestral Association, with Leon Barzin conducting.

Everybody praised Mr. Barzin. But the spirited Mr. Downes did not go in for praise of the music. "In fact," wrote Mr. Downes in dealing with the first of the pair of concerts, "the present commentator wishes to go on record as saying that he had nothing to do with the selection of a single piece on that program and wishes to exonerate himself from personal responsibility for it." Though admitting that this was his own fault, because he did not attend the meeting when the winnowing out was done, he went further and said that, so far as his individual reaction

was concerned, "there wasn't a single significant work on that program which seemed to merit a vote or a prize either."

Then he said his say at length about the works on the orchestral program, dealing with them one by one, and apparently had a good time pointing out that the audience gave a big hand to Courtland Palmer's piano concerto — composed, I understand, a good quarter of a century ago. "What are we going to do with these subversive old men?" he asked, in twitting the "tried and proved soldiers of the avant-garde"; and "what is the world coming to?" This was in a Sunday article that ran to more than three columns.

Evidently most of the other critics felt as Downes felt about the chamber music program, for they made no award in this class, which must have been quite a jolt to the seven composers whose works had been performed. But the jolt of the Downes article did not end there. Witness a letter of approximately one and a half columns in the music section of the next Sunday issue of the *Times* (that of May 24), signed by twelve of the thirteen composers represented at the two concerts.

The one composer whose name was not among those of the signers was Mr. Palmer. The winner of the award, William Schuman, signed last, but the reason for that was an alphabetical one. Ahead of him were Arthur Berger, Edward T. Cone, Aaron Copland, Henry Cowell, David Diamond, Anis Fuleihan, Alexei Haieff, Frederick Jacobi, J. B. Middleton and Harold Morris—all of whom were represented by music on one or other of the programs.

If the composers felt that the influential Olin had not been polite, they were no more so. They began their letter thus:

"The undersigned composers wish to express their amazement at the irresponsible and offensive tone that Mr. Downes injected into last Sunday's article . . ." They pointed out that he had not hesitated to "lambaste savagely and hold up to ridicule ten of the twelve works carefully selected in the first place by their original performers and chosen in the second place for rehearing by his own fellow-critics. This leaves Mr. Downes in a position of lonely grandeur where he can survey the stupidity of everyone but himself."

It was declared that the *Times* critic "has succeeded, single-handedly, in jeopardizing the future of the Critics Circle"; and that, if it is to succeed in its function properly, he must "contrive not to be absent, as he was this year, when the works were selected for rehearing". It is contended that "under no circumstances should any work be chosen for rehearing which, in the opinion of the Critics Circle as a whole, is unworthy of serious discussion"—for that "is obviously intolerable from the composer's standpoint, since on the one hand it invites him to show his wares for the second time, only to have Mr. Downes or some other critic, conclude, perhaps, that they were not worth being given in the first place".

The composers admit that "if the critics should decide that no work

is worthy of a prize that is their business and their responsibility". And if, going further, the Circle should decide that there is not enough worth-while American composition to warrant continuing with the original plan (that of making season's awards to the best new works), "the composers of this country will be no better or worse off than before. But in the meantime Mr. Downes, shouting 'off with their heads', might do well to become aware of the binding values of organizational ethics".

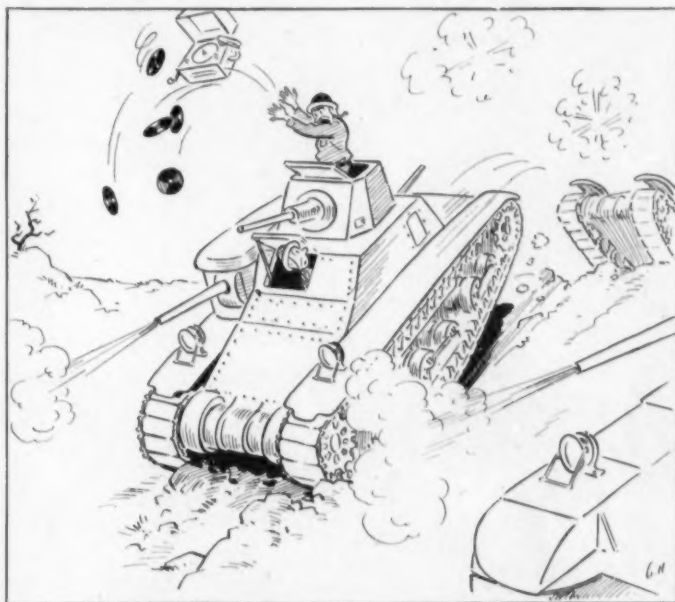
Still another American composer, Roger Sessions, whose music

what its individual members write about them in their papers.

What I would really like to know is whether the busy Mr. Downes really is so "isolated" in his "lonely grandeur" as the composers have assumed or whether a poll of critical brethren would show that he spoke for perhaps a majority of his colleagues. On June 7, Downes published a "come-back" in which he more than inferred that this was the case.

It would appear that works were recommended and played at these concerts that only a handful of the

SCHERZANDO SKETCHES No. 122 By George S. Hager



"I told you to leave Tchaikovsky out of this!"

had no part in the two special concerts, chides Downes and his fellow critics in a letter as long as that signed by the eleven others. He didn't hear the concerts, but he feels that "self-respecting musicians must deplore the manner in which they were held" and "especially Mr. Downes's comments". He admits that he (Sessions) might conceivably have found the programs as unrewarding as the critic did, but he ends his letter by saying that Downes's "lazy petulance is inadmissible", wherefore, he (Sessions) "gladly asserts his solidarity with his colleagues on this point".

I salute everybody concerned for having enlivened the duller weeks of our expiring music season with some bright sayings worth thinking over. But I can't help chuckling over the circumstance that at the very meeting at which the critics made their award (and Downes, I understand, voted for the Schuman symphony), the Circle elected the *Times* critic as its new chairman, in succession to Virgil Thomson. Evidently there is to be no lying down together of the lions and the lambs. Either the critics don't realize how their year-old Circle has been "imperiled", or they have a notion that the composers whose music they hear have nothing to do with how the Circle makes its awards or withholds them or with

reviewers had heard before. In other words, in order to have the concerts at all, there had to be a selection, even though in at least some cases the works were chosen on the basis of minority recommendations. Maybe the concerts were a mistake. Maybe some other way should be found to enable the members of the Circle to hear the same music, difficult as that would appear to be in the welter of conflicting events of a busy season. Maybe the new chairman of the Circle, Olin Downes, has the solution under his hat already. Maybe after the awards next season literally hundreds and even thousands of American composers will be shouting his praises. But I hope not. Please let us have at least one more such flare-up, even if it doesn't involve "organizational ethics" or "lonely grandeur."

P. S.—The winner of the award, William Schuman, told another member of the *Times* music department, Ross Parmenter, that "my music is completely melodic. . . . I write by singing, not by sitting at the piano". His winning symphony consists of a passacaglia, a fugue, a chorale and a toccata. Some singer!, agrees your

Mephisto

'POPS' SERIES ATTRACTS IN BOSTON

Soloists and Ensembles Assist Symphony Led by Arthur Fiedler

BOSTON, June 9.—With undimmed brilliance, the Boston 'Pops' opened their fifty-seventh consecutive season in Symphony Hall on the evening of May 5. Arthur Fiedler again holds the baton and the orchestra once more includes eighty-five members of the Boston Symphony.

At this writing, the first month of 'Pops' has become history. It will be good news to many who must this year find amusement and recreation nearer home to learn that the season has been extended well into July instead of closing "the night before the 4th." It is also good news to learn that the Esplanade Concerts which immediately follow 'Pops' will have an extended season.

Since a 'Pops' program is always divided into three sections, Mr. Fiedler has wrought a wise innovation by playing the National Anthem as introduction to the second section, thereby assuring himself that all late comers will be present and at attention for the performance of it. All the old favorites have been listed this season, with newer and less well known works giving additional zest. Shostakovich, Wagner, Chabrier, Strauss, Glinka, Mendelssohn, are all with us again. In addition to the familiar, on the opening night, were compositions by three Americans, J. Newell Chase represented by his Pastel Sketch 'Tanglewood Pool', McBride by 'Strawberry Jam', and deFilippi by his 'Raftsmen's Dance'.

School Groups Participate

As in former years, various schools, colleges and philanthropic organizations have selected "nights" when the entire hall or part of the hall is taken over. Grenfell Night occurred May 6, with 'God Save the King' played as team-mate to 'The Star-Spangled Banner.'

The first soloist to appear was Denise Bacon, scheduled to perform Mendelssohn's piano Concerto No. 1 on May 8. Jesus Maria Sanroma played the Schumann Concerto Op. 54 on May 9 and there were also songs on that night by the Regis College Glee Club, conducted by Dolores Kimble.

Harvard Night on May 10 brought the usual Harvard flavor, when the program listed Walter Piston's Concerto for orchestra, first movement; Elliott Carter's amusing and difficult choral work, with narrator, 'The Defense of Corinth'; Melville Smith's 'Praestat Hoc Nobis', in addition to Chadwick's 'Tarheel Fantasy' and items from the standard repertoire. The Harvard Glee Club assisted and the guest conductors were Malcolm Holmes and G. Wallace Woodworth. Quentin M. Hope was narrator in 'The Defense of Corinth' and other voices heard to advantage were those of R. B. Stedman, H. A. Joos, P. D. Tibbetts and A. G. Skelly.

Later in the month Selma Pelonsky was heard as soloist in the Schumann piano Concerto in A Minor and on the same program, John Duke was soloist in Ross Lee Finney's Concerto for piano and string orchestra. Leo Litwin, who might almost be termed official pianist for the

'Pops' orchestra, has been heard several times and the Framingham State Teacher's College Glee Club, conducted by Edward F. Gilday, Jr., has given variety to one program, singing choruses by Mozart, German, Lully and Bach.

Radcliffe Night brought forward two talented young women of the college as soloists, Mary A. Crowley, '43, playing the Handel Concerto No. 5 for organ and orchestra, and Norma Bertolami, '42, heard in the Weber Concertstück.

Boston University took over the entire hall for the night of May 25, at which time Emogene Clark, '42, one of the most talented young singers to graduate from the university was heard in 'Depuis le Jour' from 'Louise' by Charpentier. Alexander Miller, '42, was soloist in his own composition for piano and orchestra, which he called 'Jazz Rhapsody', and Dr. James R. Houghton conducted the audience and orchestra in Boston University songs, giving pleasure as soloist in the song 'Hail, Boston University'.

The program of May 29 was livened by the singing of the Women's Glee Club, of the State Teachers' College at Bridgewater, conducted by Frieda Rand, and Colby Junior College offered diversion by presenting its College Glee Club in school songs and more serious choruses, together with Althea Everitt, who played two movements of the MacDowell piano Concerto No. 2, Op. 23. Florence Barbiers conducted the Glee Club.

Orchestra Men Appear

Paul Cherkassky, a member of the orchestra, took over the baton for Massachusetts Institute of Technology night, when the M.I.T. Glee Club was heard in college songs, conducted by Henry Jackson Warren. Mr. Cherkassky arranged an excellent program, and solo instruments were played by Messrs. Jean Cauhape, viola and Jean Devergie, English horn during the performance of the Ippolitoff-Ivanoff 'Caucasian Sketches'. Other members of the orchestra who have stepped forward as soloists during the past month have been Jacob Raichman, trombone; Jacobus Langendoen, cello; Julius Theodorowicz, concert master of the 'Pops' orchestra, and Louis Speyer, who was heard in the d'Indy Fantasia for oboe and orchestra.

Once a year at least, a program of dance and music is arranged, with Jan Veen and his dancers as guest artists. On June 8, such a program was given for the benefit of the Free French Division of the British and American Ambulance Corps. For good measure, Felix Fox, eminent pianist and resident of Boston, performed the Liszt A Major Concerto with the orchestra, Arthur Fiedler conducting. Mr. Fox received an ovation.

As is customary when dancers appear at 'Pops', the orchestra retired to an improvised pit on the floor, leaving the entire stage free. Mr. Veen was assisted by Erika Thimey as co-solo dancer, if one may put it that way, and the entire program arranged by this imaginative dancer roused the greatest enthusiasm. Especially amusing was his solo dance 'Excerpt from 'Carmen' and of arresting beauty was the duet with Miss Thimey entitled 'Pavane', which utilized the assisting dancers as a sort of silent chorus. These young women were Faye Anderson, Eleanore Guy, Marion Kirk, Mary Perkins, Priscilla Stephenson and Evelyn Traunn. In a rather rowdy little dance to music by Joseph Wagner, these young women were joined by Charlotte Brown, Aldo Cadena, and Adele Hooper. The most interesting dance from the viewpoint of intricate rhythm was that

dance by the Misses Faye Anderson, Marion Kirk, Mary Perkins and Evelyn Traunn to the music of the Forlane from Ravel's 'Le Tombeau de Couperin'. In all, it was a fitting climax to what is virtually mid-season of 'Pops'.

GRACE MAY STUTSMAN

TORONTO OPENS 'PROM' CONCERTS

Kindler and Kostelanetz Conduct Opening Programs—Novelties Welcomed

TORONTO, June 10.—The opening concert of the Summer season of the Toronto Philharmonic was given on May 7. Hans Kindler conducted a most interesting program which included the Overture to 'Die Meistersinger' by Wagner; 'Brandenburg' Concerto No. 3, with the Air from the D Major Suite interpolated by Bach; Toccata by Frescobaldi - Kindler; 'Symphonie Classique' by Prokofieff; Russian Chant, Mussorgsky-Kindler; Introduction, Chorale and Love Music from 'Boris Godunoff', Mussorgsky-Kindler. Following the tradition which has prevailed for many seasons, the single encore at the close of the concert was a waltz by Strauss.

Jan Peerce, tenor, was the guest artist and presented a program of outstanding merit, singing arias and songs. Mr. Peerce was most generous and gracious in his encores following his group of songs, and this was appreciated by the audience in view of the fact that his appearance on the platform coincided with the "Blackout" trial which had been planned for May 7, throughout the Toronto District.

Success is assured to the Promenade Concerts (if the opening concert of the series is any criterion), as over 1,000 people were turned away after the capacity audience of 7,500 had been accommodated in the Arena of the University of Toronto.

The Orchestra gave the second of the concerts on May 14. For the second time this season, Mr. Kindler conducted. The program included two premiere performances in Canada: 'Czech Rhapsody' by Weinberger, dedicated to Mr. Kindler, and 'Sand' by Mary Howe. An added feature was the presentation of two Sinfonias, one by Bach and the second by his son C. P. Bach, thus providing the Toronto audience with an opportunity for comparison of these works after hearing them on the one program. The work of Bach selected by Mr. Kindler was the Sinfonia to the twenty-ninth Cantata, while his son was represented by the Sinfonia in C.

For the Concerto in A Minor for piano and orchestra by Schumann, the soloist was the distinguished pianist, Lubka Kolesa. The performance of the Concerto by Miss Kolesa and the orchestra under Mr. Kindler will long be remembered for its perfection. In addition, Miss Kolesa played the Rhapsodie No. 12 by Liszt, an Adagio by Bach, and several works by Chopin. Former appearances in this city have made Miss Kolesa a favorite with Toronto audiences.

On May 21 Andre Kostelanetz made his first appearance with the Toronto Philharmonic in the third of the series. Lucille Manners, lyric soprano, was soloist. The orchestral offering consisted of two works which received the serious consideration of the audience. The first was Jerome Kern's 'Portrait for Orchestra', Mark Twain; and the second, the 'Mayor LaGuardia Waltzes' by Virgil Thomson. Both

Under Friedberg Banner



Vladimir Horowitz

Vladimir Horowitz, noted pianist, will concertize next season under the management of Annie Friedberg, it was announced recently. Engagements which already have been made for him by Columbia Concerts, his previous managers, will be fulfilled under their banner, but future bookings will be made by Miss Friedberg.

Mr. Horowitz, who was born in Kiev, Russia, in 1904, came to the United States first in 1928, making his debut as soloist in the Tchaikovsky Concerto with the New York Philharmonic. He has played widely in this country in recital and with orchestra, although there was a period of four years when he remained in Europe in retirement. He returned for the season of 1940-41 and has since made his home in America. He is married to Wanda Toscanini, daughter of the conductor.

were performed for the first time in Canada, and the audience appreciated this opportunity of hearing two interesting samples of the new ideas of contemporary American composers—musical portraits of celebrities.

Miss Manners sang the arias 'Il Est Doux; Il Est Bon' by Massenet, and 'Chacun le Dit', from 'La Fille du Regiment' by Donizetti. She also sang many songs, in which she was accompanied by Gwendolyn Williams. Of visiting American artists Miss Lucille Manners is one of the most popular with Toronto audiences.

For his second appearance Mr. Kostelanetz presented an interesting program which included music by Schubert, Mussorgsky, Tchaikovsky, and 'A Lincoln Portrait' by Aaron Copland. The last named was given its Canadian premiere. Its dedication to Mr. Kostelanetz added to the interest. Rupert Lucas was the narrator. The audience was enthusiastic concerning the fine work of all participants.

Ossy Renardy, violinist, was guest soloist in The Concerto in D by Tchaikovsky. His solo program included the Larghetto, Handel-Hubay; Cascade, Vecsey; Caprices Nos. 14 and 21, Paganini; Slavonic Dance in G Minor, Dvorak-Press. He was accompanied by Leo Barkin. The brilliant work of Mr. Renardy ensured a very enthusiastic welcome upon his next visit to Toronto.

ROBERT H. ROBERTS

GRAINGER ASSISTS CIVIC SYMPHONY

Wagner Leads Final Concert of Season—Women's Group Concludes Series

BOSTON, June 10.—In Jordan Hall, the Boston Civic Symphony, Joseph Wagner conductor, gave its third and last concert of the season, with Percy Grainger as guest conductor and soloist. The program included the first performance in Boston of Spencer Norton's Dance Suite in four parts, also the 'Soliloquy' for flute and string orchestra by Bernard Rogers (George Pen-shorn, flutist); the piano Concerto by Delius with Mr. Grainger at the piano; three works by Mr. Grainger; and a first performance in Boston of Arthur Benjamin's 'Overture to an Italian Comedy'. As a tribute to the five men who to date had entered the service from the orchestra, Sousa's 'Stars and Stripes Forever' was played.

The last concert of the season was given in Jordan Hall by the Women's Symphony, Alexander Thiede, conductor. Marybelle Fulton Zeise was the soloist in the Franck Symphonic Variations for piano and orchestra, and the remainder of the program comprised a first Boston performance of the little Mozart Overture to 'La Finta Giardiniera'; a Suite for string orchestra by Richard Platt, a resident Boston teacher of piano; and Benjamin Britten's Sinfonietta Op. 1. As usual, the program was opened by a performance of a Bach Chorale-Prelude, on this occasion a transcription by Donald Moody of 'If Thou but Suffer God to Guide Thee'. Of especial interest was the fact that Mrs. Zeise stepped from her position as a member of the contra-bass section of the orchestra to take the role of piano soloist.

In New England Mutual Hall, under distinguished patronage, a benefit concert was given by thirty members of the Boston Symphony, conducted by Louis Speyer. The concert was dedicated to the memory of Louis Cone of Harvard University, the late president of 'France Forever'. The assisting artists were Olga Averino, soprano, and Jesus Maria Sanroma, pianist.

RECITALISTS APPEAR

Humphrey, Biggs, Murray, Herrick, Fox and Gebhard Heard

BOSTON, June 10.—A first concert performance of Leo Sowerby's 'Poem' for viola and organ was a feature of the program recently given in the Germanic Museum at Harvard University by George Humphrey, viola, and E. Power Biggs, organ. Other items enjoyed by the large audience were an organ group from the works of Bach and a performance of the Sonata in F for violin, by Handel, arranged for viola by Mr. Humphrey.

Sponsored by the Irish County Clubs, John Creighton Murray, violinist, offered a program listing Mozart's B Flat Sonata (K. 454), Chausson's 'Poem', Bruch's G Minor Concerto and miscellany. Morris Roubakine was at the piano and the artist was warmly ap-

Boston

By GRACE MAY STUTSMAN

plauded. The concert was given in Symphony Hall, and Mr. Murray was assisted by John Herrick, baritone, accompanied at the piano by Earl Weidner.

In Cambridge, at the home of Dr. and Mrs. Edward Ballantine, Felix Fox and Heinrich Gebhard gave an enjoyable program of music for two pianos, whereby the MacDowell Colony Fund benefited. Works by composer members of the colony together with the Brahms Variation on a Theme by Haydn were among the items listed.

UNKNOWN HAYDN WORKS PERFORMED

Boston University Offers Music Restored from MSS. by Geiringer

BOSTON, June 10.—Boston University College of Music staged a performance of works by Haydn which had been restored from the original manuscripts by Dr. Karl Geiringer, musicologist, and now a valued member of the college faculty. The program called upon the resources of the Boston University Orchestra and a chorus of women's voices from the College of Music. Dr. Geiringer conducted and so far as we are aware, every item performed was a Boston premiere.

The instrumental and choral works forming the first half of the program were the Overture to the opera 'Armida' (1784); Feldpartita in B Flat, for wind instruments (about 1785); 'The Storm' from the opera 'L'Anima del Filosofo' (1791) for women's voices and orchestra and the Adagio and Presto from Divertissement in G, for or-

chestra (1766). Then followed 'La Caterina', comic opera in two acts, with English translation by W. F. H. Blanford. The cast included Emogene Clark (Gasperina), Eileen Leary (Apollonia), Catherine R. Iaconis (Don Ettore), G. Townsend Coward (Don Pelagio) and Irving Ravin (the Bailiff). The dramatic director was Wellington Smith and the musical assistants were Elena Rubiano and Bernard Goldstein.

As might be expected, these slender works by the master revealed, not genius at white heat, but indications of genius. Perhaps a special word for Miss Leary is in order, since she learned the role of Apollonia in just twenty-four hours, owing to the sudden illness of Dorothy MacNeil who had rehearsed the part. Miss Leary did an unusually fine piece of work and has a distinct talent for musical dramatics. A capacity audience filled the Hayden Memorial Auditorium for this event.

Copland Opus Given

For its final presentation of the season, which has featured a trio of programs, the Institute of Modern Art offered a Boston premiere of Aaron Copland's amusing little cantata-opera 'The Second Hurricane' conducted by Leonard Bernstein in collaboration with Glynn Ross, stage director. The understandable and amusing English libretto by Edwin Denby was matched by Mr. Copland's terse music. The principals were Ruth Owen, Grace Stambaugh, Don Hicks, Bernard Barbeau, William Flygare, Louis Weinman, Ivan Blackman, Charles Stern, Joseph Warren and William Grothkopp. Through cooperation with the New England Conservatory of Music, an orchestra was provided, and a few

of the principal singers, including the Chorus of Grown-ups. The Chorus of High School Pupils and the Chorus of Grammar School Pupils were by courtesy of the Elizabeth Peabody House, and it would be difficult to give full praise where it is due. Perhaps it may be sufficient to write that by popular demand, a second performance in Cambridge has been given. The performance under discussion was given in Jordan Hall.

STRING ENSEMBLE HEARD IN CONCERT

Peoples' Chorus and Elson Club Offer Programs of Varied Interest

BOSTON, June 8.—The spacious music room and upper hall of former Governor and Mrs. Alvan T. Fuller were recently filled to overflowing with a distinguished company who warmly applauded a program by the Tanglewood String Quartet assisted by Jesus Maria Sanroma, pianist. The program included the piano Quintet, Op. 57, by Shostakovich, and piano Quintet, Op. 81, by Dvorak, with a group of Spanish Dances by Albeniz, Falla and Granados to provide contrast, played by Mr. Sanroma.

Although the People's Choral Union, of which Stanley Hassell is conductor, has not been publicly vocal to any extent this season, it was heard in Jordan Hall last month in a miscellaneous program by which the U. S. Navy Relief benefited. Zaruhi Elmassian, soprano; William Weigle, baritone, and William Tuttle, tenor, were the soloists, with Harold Schwab giving efficient support as accompanist. The program, which was well received, comprised excerpts from Haydn's 'Creation', 'Miriam's Song of Triumph' by Schubert, 'Fair Ellen' by Bruch and a first performance in Boston of Robinson's 'Ballad For Americans'.

The Elson Club sponsored a well attended concert at which the guest artists were Lillian Tratten and Rosa Frutman, duo-pianists. The miscellaneous program comprised items for voice and instruments in addition to piano, and was presented by Norma Frank, pianist; Sylvia Katz and Ruth Kraye, vocalists, with Norma Frank and Helen Canterbury playing the accompaniments, in addition to which the Mozart Concertino in F, for oboe, violin, viola and cello was performed by Elizabeth Goober, Rhoda Robinson, Marcia Jump and Adelaide Hubbard Bergman.

New Jersey Chorus Marks Decade

JERSEY CITY, N. J., June 5.—The People's Civic Chorus of Hudson County gave its tenth annual Spring concert on May 11, in State Teacher's College, with Adele Rankin conducting. On this occasion the entire program was sung by the Choral, without an assisting artist. It consisted mainly of old favorites. The Chorus also participated in the Spring Festival of the New Jersey Federation of Music Clubs on May 16, at New Jersey College for Women, New Brunswick, N. J.

MACDOWELL COLONY BENEFIT EVENTS HELD

Pasadena and Los Angeles Concerts Given to Aid Peterborough Memorial

Prominent members of the MacDowell Colony, who reside in California, arranged two concerts for the benefit of the Colony while Mrs. Edward MacDowell was spending the Winter in Hollywood.

Marian Ralston, composer of Pasadena, had charge of the Pasadena recital, and Agnes Peterson, a writer living in California and working in conjunction with Charles Wakefield Cadman, together with the Los Angeles MacDowell Club, Mrs. Delamore, president, of the Los Angeles concert.

The latter recital enlisted the services of the blind violinist Darlene Russell, who played Cadman's G Major Sonata; Blythe Taylor Burns, soprano; Nina Maude Richardson, reader; and the eleven-year-pianist, Edward Earle, a protégé of Dr. Mary Carr Moore, Mrs. Mary Sinclair Taylor, and Mr. Cadman, who played several MacDowell compositions as well as a



Mrs. MacDowell (Center), with Charles Wakefield Cadman (Right) and Master Edward Earle

group of classics. Dr. Cadman accompanied Miss Russell in his Sonata.

Mrs. MacDowell graciously acknowledged the work of those in charge of the concert and spoke in behalf of the Colony.

BEREA HOLDS ANNUAL BACH FESTIVAL

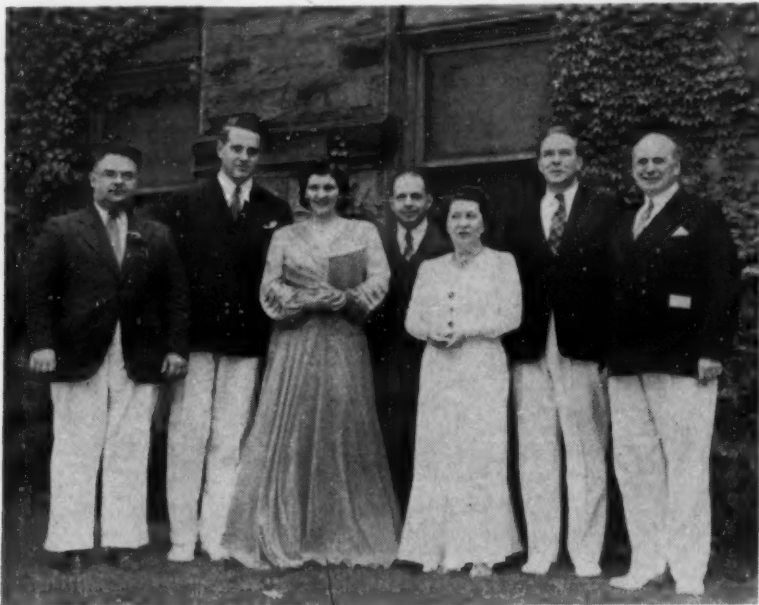
Riemenschneider Directs Two-Day Event at Baldwin Wallace School

BEREA, O., June 8.—Dr. Albert Riemenschneider of Baldwin-Wallace Conservatory of Music, was again responsible for presenting the tenth annual Bach Festival on May 22 and 23.

Bach at Baldwin-Wallace College has every advantage of being

Heiden' was sung by the student A Cappella Choir with Cecil Munk conducting.

Friday evening brought the 'Ascension Oratorio' Cantata No. 11. Soloists were Thelma von Eisenhauer of Detroit, Lilian Knowles, New York; Harold Haugh, Oberlin; Mr. McCloskey, New York. George Poinar conducted. Margaret Schluer was soloist in the Concerto in F Minor for piano and strings with Carl G. Schluer con-



Principals in the Berea Bach Festival Were (Left to Right), Walter Blodgett, Organist; Harold Haugh, Tenor; Thelma von Eisenhauer, Soprano; Carl Schluer, Conductor; Lilian Knowles, Contralto; Blair McCloskey, Bass, and Albert Riemenschneider, Musical Director.

presented authentically. The Conservatory houses Mr. Riemenschneider's private collection of Bach works which is one of the largest in the world. Most notable of authentic instruments is the possession of a classic organ, built and designed for the Chamber Music Hall by Walter Holtkamp of Cleveland and presented by Mr. and Mrs. E. J. Kulas.

The festival was appropriately opened with an organ recital by Walter Blodgett of Cleveland. The charm and intimacy which the hall and the organ lend makes the hearing of Bach's organ music an unforgettable experience. Mr. Blodgett's playing was characterized by precision and dignity. Bach chorales were further played by a Brass Choir, made up of students playing half hour programs preceding each concert.

Chief attraction of Friday afternoon's program was the appearance of Olin Downes, critic of the New York Times. His subject was 'Bach, Architect, Mystic and Tone Poet', Mr. Downes emphasized facts of greatness in the character and writings of Bach. Works represented on this program were, Cantata 203, 'Amore Traditore' with Blair McCloskey, bass, of New York, and John Challis, harpsichordist, of Ypsilanti, Mich. A Motet, 'Lobet Den Herren, Alle

ductor. The beautiful Cantata 104, 'Thou Shepherd Bountiful, Hear Us' followed, with Harold Haugh and Mr. McCloskey soloists and Mr. Riemenschneider conducting. This magnificent work was, to many, the outstanding performance of the festival. The soloists were especially admirable. Cantata No. 50 'Now Has the Hope and the Strength', with a double chorus of 150 voices, brought the evening to a thrilling close.

Saturday, both afternoon and evening, were devoted to presenting the complete 'Christmas Oratorio', one of the four major works given in rotation at these annual festivals. Mr. Riemenschneider conducted both performances.

To sum up the festival is to say that Mr. Riemenschneider had at all times the hearty co-operation of students and faculty and all those otherwise taking part to make this undertaking a success. Happily, four soloists, namely: Miss von Eisenhauer, Miss Knowles, Mr. Haugh, and Mr. McCloskey fulfilled technically and artistically the difficult requirements their respective solos demanded of them.

At no time has the festival seemed so significant as a source of limitless spiritual assurance.

FRIEDA SCHUMACHER

Freedom House Forming Orchestra

A voluntary orchestral group is being formed under the auspices of Freedom House, 32 East 51st St. It will be directed by F. Charles Adler. Any musician, either professional or amateur, with orchestral experience, who is interested

should write to Mr. Adler at Freedom House, stating his qualifications. Programs will be planned to give hearings to new works in addition to standard repertoire.

ORCHESTRA LEAGUE FORMED IN CHICAGO

Leta G. Snow Named President—Forty Orchestras Apply to Join

CHICAGO, June 10.—Culminating years of discussion on the need for such action, representatives of the so-called civic symphony orchestras of the country formed the American Orchestra League at a meeting held at the Hotel Stevens on May 21.

Mrs. Leta G. Snow, manager of the Kalamazoo, Mich., Symphony, was elected president; A. H. Miller, manager of the Duluth, Minn., Symphony, vice-president, and Robert Louis Barron, conductor of the Amarillo, Tex., Symphony, secretary and treasurer.

In addition to the organization committee which included Dr. Eric DeLamarter, former conductor of the Civic Symphony and associate conductor of the Chicago Symphony; Elmer Will Bryant, conductor of the Terre Haute Symphony; Elmer Slama, president of the Racine Symphony Association; Louise Johnson, secretary of the Joliet Symphony, and Herman Felber, conductor of the Kalamazoo Symphony, forty orchestras representing twenty-eight of the more thickly populated states requested by letter and telephone to be included in the charter membership of the league.

Plan Regional Meetings

Exchange of ideas on common problems was recognized by all the orchestras as the prime need for union. A practical plan for regional meetings was the first concern of the founding group which will devote the Summer to organizing district programs within the league as well as extending membership. Representatives present agree to assist in perfecting a district plan in areas surrounding their orchestras while the officers will promote regional organizing through the charter membership.

A symphony orchestra membership with a fee of \$5 and voting right was established with an associate membership open to all friends of orchestra and workers in the symphony movement with a fee of \$2. The orchestras emphasized as a plan in the league's platform, promotion of music written by American composers and the extension of opportunities to young American conductors and performing artists. Through the league it is hoped to strengthen the position of existing orchestras and to prevent any from disbanding because of discouragement or lack of funds, according to Mrs. Snow, who said

that most of the orchestras had begun modestly and were operating under a flexible plan which would make it possible for them to make adjustment to war conditions.

The actual number of symphony orchestras as of today is not known and lists compiled for use in forming the league revealed a total of less than 300. It was pointed out that this was a very small number of outlets for musical talent developed by high school, college and university symphony orchestras, which with the professional and semi-professional groups bring the total to 28,000, Dr. DeLamarter stated. The valuable service which the league might render in helping communities to organize a new symphony orchestra was also emphasized by the charter members.

THERESA SPIER

CENTRAL CITY OPERA FESTIVAL CANCELED

Tire and Gasoline Rationing Prohibit Event—No Rail Facilities Available

DENVER, COL., June 10.—The Central City Festival will not be held this Summer due to transportation difficulties, according to a statement issued by the executive committee of the Central City Opera House Association.

The announcement, signed by Milton Bernet, chairman, Frank Ricketson and Dr. Malcolm Wyer, members of the committee, was made after a meeting held in Mr. Ricketson's office. "Plans which had been completed for the eleventh annual festival scheduled for July 1942, are being canceled due to developments in the rationing of tires and gasoline. There are no railroad facilities from Denver to Central City and it is impossible to charter sufficient buses to handle any sizable crowd," the statement continues.

However, the Central City Opera House Association will continue with the development of plans to add further interest to the Festival and the historic mining camp in which it is staged, the announcement said.

H. B.

Two-Day Festival in Sunbury

SUNBURY, PA., June 1.—John Lewis Roberts conducted the annual two-day festival here on May 13 and 14, the first day featuring Handel's 'Creation' and the second an uncut performance of Bach's 'St. Matthew' Passion. Soloists in the former were Margaret Keiser, soprano; Ernest McChesney, tenor, and Clifford Harvuot, bass. Edwina Eustis, contralto, joined these three for the Bach. Robert Elmore was at the organ.

Son to Mr. and Mrs. J. P. Hayes

WASHINGTON, D. C., June 5.—Mr. and Mrs. J. P. Hayes announce the birth of a son, Bryant, on June 2. Mr. Hayes is manager of the National Symphony, and Mrs. Hayes is the former Evelyn Swarthout, pianist.

EIGHTH ANNUAL BACH FESTIVAL

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VERDI'S LETTERS SHOW A GENIUS AT WORK

Composer's Search for Suitable Texts Is Revealed in Compilation Edited by Werfel and Stefan—Shaped Many Details of 'Aida' Libretto, Himself—Correspondence Over 'King Lear' Reveals an Enthusiasm That Came to Naught—Lights and Shades of a Heroic Musical Character

By JOHN ALAN HAUGHTON

SOME years ago, Franz Werfel wrote a novelized biography of Giuseppe Verdi. It was a scholarly work and, what is more to the point in a novel, an interesting one. Having devoted many years to the study of the life and works of the greatest of Italian operatic composers, there is probably no one better fitted to give to the world an adequate picture of the man as he stands revealed in his letters. Such a work is 'Verdi, the Man in His Letters' (New York: L. B. Fischer). Mr. Werfel has as his co-worker, Paul Stefan, and for the purpose of putting Verdi, on the stage, as it were, he has written an eighty-page introduction which is, in substance, a life of the composer. The introduction has been translated vividly by Barrows Mussey and the letters, equally so, by Edward Downes. Verdi's brief autobiographical sketch follows the 'portrait'.

Just how much picking and choosing has been done in the letters would be impossible to state. Mr. Werfel, like most biographers, is obviously deeply attached to the subject of his book. But there is no reason to believe that he has in any way sought to mold public opinion. Internal evidence of the letters proves that the composer was a man of gentle if sometimes over-persistent personality and that his artistic conscience was like a pure rill of water, all the purer because of its rarity.

One of the principal sources of agitation which has raged around Verdi for many years preceding, and all the years following his death, forty-one, now, was how much if any was he indebted to Wagner and the so-called Music of the Future for ideas of orchestration, harmony and even of melody. The letters would seem to settle this point once and for all, in a word: Not at all. Verdi's most productive years were the years in which Italy as a nation after birth-pangs of terrible stress and undue protraction, rose to a height which, unfortunately she has not succeeded in maintaining. Not for nothing was it that choruses from the early operas became almost national hymns of the *resorgimento* so inflaming the popular mind that during a performance of 'The Battle of Legnano', when the hero had leapt through a dungeon window into a river to rejoin his regiment, a dragoon leapt from the top balcony with a shout! Nor was it mere co-incidence that Verdi's name was a cryptogram written on walls and pavements by patriots seeking to throw off the hated Austrian yoke. "Viva Verdi" meant what it said, but it also meant "Viva Vittorio Emanuele, Re d'Italia" or "Long Live Victor Emanuel, King of Italy!" In this atmosphere were created many of Verdi's most successful works.

Wagner versus Verdi

The letters show us that Verdi studied the score of 'Lohengrin' and followed the dress-rehearsal of the

first Italian performance, in Bologna, with the score in his lap. There is no further internal evidence of any study of the Wagner scores, but Verdi must have heard Wagner operas. He was, however, above all, a nationalist, and he believed that each nation should develop its music along its own lines ("Oyez! Oyez!"). When the Marchese Monaldi wrote him that he too could have written a 'Tristan und Isolde', he replied: "You think that under this sun and this sky I could have written the 'Tristano' or the 'Tetralogia'? We are Italians, by God! In everything! Also in music!" He was profoundly shocked when, after the production of 'Don Carlos' which he wrote for 'The Big Department store' (The Paris Opéra) he was accused of Wagnerism.

There seems no reason to believe that anything of the sort had taken place. Reform, development, growth were in the air, like the return of Persephone, and it was felt in every profession, every walk of life. Perhaps in this fact rather than in mere coincidence lies the reason why so many geniuses in so many countries and so many professions, born in the first two decades of the last century, rose to such unparalleled heights.

The letters give a dignified and at times a heart-rending account of the struggles of the early years, the tragedy of the death of his first wife and their two children, the happy years with Giuseppina Strepponi, who had sung in his early operas, and their subsequent marriage and lifetime of understanding. Little points of interest jut out every now and then such as his terse criticism of the failure of 'La Traviata' at its premiere in Venice in 1853. It may or may not be generally remembered that the prima donna who sang the role of the consumptive Violetta was tremendously fat and when the doctor announced that she had only a short time to live, the audience tittered. The titter rose to shrieks of mirth when, as the poor, obese consumptive fell dead on the couch, the furniture collapsed, and the opera was a fiasco. Verdi wrote to his pupil, Emanuele Muzio, "Traviata" last night—a fiasco. Was it my fault or the singers'? . . . Time will tell." Time has told, abundantly.

The Vanished 'King Lear'

Of tremendous interest both as a revelation of how Verdi worked, and from the historical-musical point of view, is the account of the building up of the libretto of 'King Lear', the opera that was never composed. Verdi was a close student and great admirer of Shakespeare, and his 'Macbeth', 'Otello' and 'Falstaff' are among his best. He also flirted with the idea of composing a 'Hamlet' and 'The Tempest'. What a loss that he never undertook the latter!

With the poet, Somma, he toiled over 'King Lear', doing a large part of the work himself, just as he did with 'Aida' many years later. The libretto was a sequence of discardings, additions, characters added, characters left out, situations altered until, apparently, Verdi must have awakened one day to the fact that what he had in hand was neither Lear nor Shakespeare. And then of the opera, we hear



Verdi's Birthplace at Le Roncole Near Busseto, Italy. Inset Shows Composer

no more. In one of his letters, he tells Somma that he is glad the latter has informed himself as to the correct pronunciation of both Lear and Gloucester. One shudders to think what the latter name, especially, would sound like in phonetic Italian!

'Macbeth', he would not permit to be given at La Scala. The great Milanese theatre was still an Imperial Austrian theater and the performances must have been pretty bad. Although his first four operas and his last four, which include the re-written versions of 'Simon Boccanegra' and 'Don Carlos' had their premieres at La Scala, between 'Giovanna d'Arco' in 1845, and the revised 'Forza del Destino' in 1869, no Verdi premieres took place there.

Strangely enough, and quite incomprehensibly, the fiction that 'Aida' was part of the ceremonies attending the opening of the Suez Canal, is not categorically denied.

It is true, as the letters show, that Verdi had been approached by Dranath Bey on the part of the Khedive, for an opera for the occasion, but Verdi had twice refused. As a note to the letter dated June 2, 1870, shows, the publisher (Ricordi) first heard of the plan for 'Aida' in the letter of June 25, 1870. He and du Locle had sketched out the plot but the libretto was not written. By this time the Suez Canal had been open and in full running order for seven months. A little investigation into French history would fix the point in the minds of anyone interested, as the attendance of the Empress Eugénie, representing the French Empire and appearing with much pomp and circumstance on the French war ship, 'Aigle', was the last fading gesture of the Second Empire. The last time the Scotch saloon-keeper's power-crazed granddaughter had the opportunity of being a member of a great international convocation was when the canal was opened Nov. 16, 1869. Sedan fell on Sept. 1, 1870, and with it, the Second Empire. Eugénie was a refugee in England. Verdi had not, apparently, even started the composition of the score, for it was his habit to wait until the libretto was completed and work from that.

The Genesis of 'Aida'

After his dual refusal to write for the Khedive and for the canal business, the story of 'Aida' as originated or discovered by the Egyptologist, Mariette Bey, and written on one sheet of note paper, was sent to him by Camille du Locle. They worked

together over the plot at Sant Agata and the poet-librettist Ghislanzoni was called in to turn it into Italian verse. Much of the dialogue and more than one of the scenes were Verdi's. In the "litany" of the High Priestess in the Temple Scene, although he wrote none of the text, he indicated the meter which he thought would be effective. The double stage of the final scene was also his and practically the entire duet between Radames and Amneris and the final scene in the tomb as we now have them are as they came from Verdi's pen.

In the letter to Dranath Bey dated Jan. 5, 1871, Verdi, writing from Genoa, says: ". . . the contract (as I remember perfectly well) simply says that I was to deliver the score of 'Aida' in good time for performance at Cairo during January, 1871". Generous as always, although his contract permitted him to have the premiere anywhere else he chose, if it did not take place in Cairo that January, he forewent his right because, owing to the siege of Paris, the costumes and scenery (also Mariette Bey, himself!) were shut up in Paris. The premiere took place in Cairo on Dec. 24, 1871.

About this time, the correspondence touches on the memorial Mass for Rossini, whom Verdi held in highest admiration, and the 'Libera Me' the germ from which grew the 'Manzoni Requiem'. Also, in one of these letters, dealing with an invitation to become head of the Naples Conservatory, occur the two significant sentences: "I am not afraid of The Music of the Future" and "Torniamo all'antico; sara un progresso" or "Let us return to the antique: that will be a step forward."

Criticism of Boito

He cleverly hits off Boito, who was his friend and the librettist of the final two operas: "It is hard to say now whether Boito will ever endow Italy with any masterpieces. He has great talent . . . but he succeeds only in being strange. He lacks spontaneity and he lacks the real incentive: much musical quality. With such tendencies one may succeed more or less with so strange and theatrical a subject as 'Mefistofele', with 'Nero' it is more difficult!"

Prophetic words! When the world premiere of 'Nerone' took place at La Scala nearly fifty years after the writing of this letter, although given with all possible glamor, it achieved merely a *succès d'estime*.

In 1879, thirteen years before 'Fal-
(Continued on page 31)

DAMROSCH HONORED IN COLUMBUS

Tendered Testimonial Dinner at Thirteenth Annual Institute for Education by Radio—Presents Scholarship to Ohio State University

COLUMBUS, O., June 3.—Dr. Walter Damrosch was honored at a testimonial dinner in Columbus on May 5 at the Neil House, highlighting the thirteenth annual Institute for Education by Radio, which was sponsored by Ohio State University.

He was lauded at the dinner and by radio from New York and Washington, with 500 persons applauding him at the Neil House and countless others listening in to the program which was broadcast. Milton Cross served as master of ceremonies, and speakers included Governor John Bricker of Ohio, Dr. W. W. Charters, H. H. Davis, vice-president of the University; John W. Studebaker, United States Commissioner of Education; Neville Miller, president of the National Association of Broadcasters; Edward Johnson of the Metropolitan Opera, and Dr. Damrosch, himself.

After receiving a citation from Dr. Charters, Dr. Damrosch presented a music scholarship to the college and Edgar Kobak, executive vice-president of the Blue Network, expressed the hope that

the gift would inspire scholars to the same zeal and energy which has marked Dr. Damrosch these many years. Among the guests at the dinner were Dr. James Rowland Angell, education counsellor for NBC; Guy Fraser Harrison, associate conductor of the Rochester Philharmonic; Phillips Carlin, vice-president in charge of programs for NBC; Mrs. Bricker and Mrs. Damrosch.

During the musical program, the third movement from Howard Hanson's 'Romantic' Symphony, No. 2, was played by Ohio State University's Symphony, led by Eugene J. Weigel, and Dr. Damrosch took the baton to direct the orchestra in the Overture to 'Die Meistersinger' and his own composition 'Danny Deever', in which Dale Gilliland was baritone soloist and was assisted by the male chorus. Dorothy McVitty, young student winner of the Phil Spitalny contest, also sang.

VIRGINIA BRAUN KELLER

Willmore and Powers Manage Mac Morgan

Willmore and Powers have just taken under management Mac Morgan, young American baritone. Mr. Morgan sang recently in the American Music Festival held in Rochester, where he sang the baritone role in scenes from 'The Passion' by Bernard Rogers, a first performance. He also sang first

At the Testimonial Dinner in Columbus Were (Left to Right), Dr. Walter Damrosch, Mrs. John Bricker, Wife of the Governor of Ohio, and Edward Koback of the NBC Blue Network



performances of 'Songs of a Rainy Night' by Gardner Read. Mr. Morgan recently won the radio auditions held by the Cincinnati Summer Opera Company, Oscar F. Hild, manager, and will report for rehearsal on July 1. He will sing the Father in 'Hansel and Gretel'.

Cumberland Choristers, directed by Ermine Thompson White, participating and Mrs. Miller as reader.

May 22 was Student Musicians Day. In the evening the 'All Out for Victory Banquet' was held at the Penn-Harris. The final day of the convention was devoted to the Junior division.

HARRISBURG HOLDS STATE CONVENTION

Pennsylvania Music Clubs Elect New Officers at Annual Meeting

HARRISBURG, PA., June 10—The Pennsylvania State Federation of Music Clubs held its twenty-fourth annual convention in Harrisburg at the invitation of the Dauphin County Folk Council and the Wednesday Club, from May 19 to 23, joining in the Dauphin County's Seventh Annual Folk Festival, 'Americans All'.

Mrs. Raymond R. Bear, of Allentown, was named president to succeed Mrs. David V. Murdoch, at the afternoon business session, in the Penn-Harris Hotel on May 21. Other officers are: Mrs. C. Arthur Bullock, first vice-president; Mrs. Robert M. Fisher, second vice-president; Mrs. Isabel Osenider, third vice-president; Mrs. Donald Marks, secretary; Mrs. James B. Buckley, treasurer; Mrs. Clarence N. McHose, historian; and Mrs. Benjamin F. Maschel, auditor.

Mrs. Richard J. Miller, president of the Wednesday Club, greeted the Federation at the formal opening on May 20. Mrs. Vincent Hilles Ober, chairman of the National Federation of Music Clubs war service committee, spoke at the Victory Program on May 21 when Dr. Harvey B. Gaul conducted the combined choruses of William Penn and John Harris High Schools in a performance of his own 'I Hear America Singing'.

Marian Clark and Kathryn Brose, duo-pianists, and Barbara Troxell, soprano and former Student Musician Winner, gave a program following the American Music Luncheon on May 20. On the next day Mrs. Walter A. Knerr, president of the Philadelphia La Scala Opera Company, spoke on the 'Problems of Opera'. Later the Wednesday Club gave a program, 'Our American Heritage', with Alice de Cevee, pianist, the

CRITICS' PRIZE WON BY SCHUMAN WORK

First Annual Award of N. Y. Circle Presented for Third Symphony

William Schuman's Third Symphony won the first annual award of the Music Critics Circle of New York, selected from five new American compositions presented for the first time this season. Mr. Schuman was voted the award at the meeting of the Circle in the Blue Ribbon Restaurant on the afternoon of May 14. His composition, together with the other four under consideration, was played the previous evening by the National Orchestral Association under Leon Barzin in Carnegie Hall. It had been introduced in Manhattan by Serge Koussevitzky at a Boston Symphony Concert in Carnegie Hall on Nov. 22, 1941.

At the meeting, which was the last of the season, the Circle decided to make no awards for new chamber music or dramatic works, although a program of seven recommended works for chamber groups was presented in Town Hall on April 12. Citations were bestowed on three American symphonic works and two for the theater that were not new this season. These were: Roy Harris's Third Symphony (1939); Aaron Copland's 'Quiet City' (1941); Charles Griffes's 'The Pleasure Dome of Kubla Khan' (1920); George Gershwin's 'Porgy and Bess'; and Aaron Copland's ballet, 'Billy the Kid'.

An election of officers for the coming year was held. Olin Downes of the *Times* was named chairman, to succeed Virgil Thomson of the *Herald Tribune*. Oscar Thompson of the *Sun* was elected vice-chairman and Donald Fuller of *Modern Music* and Julian Seaman of *Cue*, were designated to act as secretary and treasurer. Mr. Thomson and Henry Simon of *PM* were named to the executive committee.

Music Builds Morale! Music Must Go On!

EASTMAN SCHOOL OF MUSIC of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*

RAYMOND WILSON, *Assistant Director*

Summer session: June 22-August 15. Classes are taught by the regular faculty and guest instructors. Courses lead to Bachelor's, Master's or Doctor's degree.

RCA Victor has released seventeen compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Methods for Double Bass," Nelson Watson; "Chorale Collection," Elvera Wondrich.

For further information address:

ARTHUR H. LARSON, *Secretary-Registrar*

EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

CHATTANOOGA HAS ANNUAL FESTIVAL

Civic Chorus and Guest Soloists Present Light Opera

CHATTANOOGA, TENN., June 10.—The Chattanooga Civic Chorus opened its May Festival at Memorial Auditorium on May 12 with a joint recital of visiting soloists, including Susanne Fisher, soprano, Jean Watson, contralto, Myron Taylor, tenor, and Ross Graham, bass-baritone. Accompanists for the singers were Lee Gulley, Frances Hill, Jane Still and Virginia Johnson.

On May 13 the Chattanooga Civic Chorus gave a concert performance of 'The Chocolate Soldier' with J. Oscar Miller conducting and with the four soloists of the recital evening in leading roles. Next season the Chorus will give Puccini's 'La Boheme' on Nov. 6 with Giuseppe Bamboschek conducting; Haydn's 'Creation' on Dec. 8 with guest soloists; a mid-season popular concert including Brahms's 'Requiem'; and the annual May Festival, which will include 'Samson and Delilah' with Jean Watson as Delilah.

ROBIN HOOD DELL LISTS CONDUCTORS

Soloists Also Announced for New Seven-Week Concert Series

PHILADELPHIA, June 2.—Considering the conductors and soloists engaged, Philadelphia's 1942 Robin Hood Dell series of outdoor concerts promises to be one of the finest since the inception of these events in 1930. Seven weeks with twenty-eight concerts are planned, the opening and closing programs on June 22 and Aug. 10 to be conducted by Eugene Ormandy who is serving as Honorary Music Director this Summer as for some years past. Other conductors listed are Eugene Goossens, Pierre Monteux, Georg Szell, Edwin McArthur, and Andre Kostelanetz.

Vocal soloists include Lily Pons, Jarmila Novotna, Gladys Swarthout, Lawrence Tibbett, John Charles Thomas, Jan Peerce, Marian Anderson, Paul Robeson, and Anne Brown.

Pianists will be Artur Schnabel, José Iturbi, Oscar Levant, and Alec Templeton, Violinists are Yehudi Menuhin and Albert Spalding. Other features include the Don Cossacks under Serge Jaroff. The named soloists and attractions will be supplemented by singers and instrumentalists chosen as a result of the 'Philadelphia Finds' auditions, arranged to select talent-



J. K. Frey, Chattanooga "Times"

Members of the Chattanooga Civic Chorus and Guest Soloists at Memorial Auditorium in a Rehearsal for the May Music Festival Performance of 'The Chocolate Soldier'. Left to Right: Harry Au, Baritone; Bobby Burns Crox, Soprano; Myron Taylor, Tenor; Susanne Fisher, Soprano; J. Oscar Miller, Conductor; Jean Watson, Contralto, and Ross Graham, Baritone

ed musicians and afford them opportunities for Dell appearances.

As last season David Hocker functions as manager and the Dell Orchestra will consist of ninety musicians, the great majority members of the Philadelphia Orchestra. The policy of special "Nights" and programs will be continued with stress laid on the number and status of soloists—this Summer's slogan being 'Stars Under the Stars at Robin Hood Dell'.

Harriet Henders Marries Medical Officer

Harriet Henders, operatic and concert soprano, daughter of Mrs. Charles E. Carver of Pasadena, and the late Dr. Edward H. Henderson of Marengo, Ia., was married on June 6, to Dr. Ferdinand George Kojis of New York. Dr. Kojis was recently commissioned as a captain in the Army Medical Corps. Miss Henders spent a number of years in Europe singing leading soprano roles in Graz, Austria; Prague, Czechoslovakia, and in Vienna. She also made guest appearances in Munich and Hamburg and was chosen by Toscanini to sing the role of Marzelline in the performances of Beethoven's 'Fidelio' conducted by him in Salzburg in 1938. She is well known in this country as a concert and oratorio singer. Capt. Kojis is a graduate of the University of Wisconsin and of the Yale Medical School and is on the staffs of the Post Graduate and Willard Parker Hospitals in New York.

Steber Assists Bruno Walter

Eleanor Steber, soprano of the Metropolitan Opera, reappeared with Bruno Walter on May 14, illustrating Dr. Walter's Lecture on Mozart at the New York residence of Mrs. Whitelaw Reid. The musicale was given for the benefit of French War Relief Societies, Inc. 'The Magic Flute' music was

the subject of the lecture. Miss Steber was heard in the Pamina aria, and she and Dr. Walter sang the Pamina and Papageno duet. On May 19, Miss Steber was soloist at the meeting of the War Action Center held by that organization at Times Hall. Her summer engagements include an appearance at Oglebay Park Outdoor Amphitheater, Wheeling, W. Va., on Aug. 11.

PLAN CONCERTS IN CHICAGO PARKS

Sixty-Eight Events Will Be Given in Grant Park By Ensembles

CHICAGO, June 10.—Sixty-eight concerts will be given in Grant Park this Summer, beginning July 1. They will be played by orchestras and bands of seventy-five pieces each. The concerts will continue until Labor Day. There will be no concert on Aug. 15, when the *Chicago Tribune* will hold its annual music festival at Soldier Field. The Chicago Federation of Musicians has supplemented the appropriation of the Park Commissioners to make these concerts possible.

List Conductors

Thirty-three concerts will be given in outlying parks, including Lincoln Park, Garfield Park and Jackson Park. Orchestras to be heard include the Chicago Symphony, Chicago Civic Opera orchestra, and the Woman's Symphony. Conductors include Walter H. Steindel, Jerzy Bojanowski, Richard Czerwony, U. Marcelli, George Dasch, Ennio Bolognini, Percy Faith, Glenn Bainum, Pete Cavallo, Armin Hand, A. F. Thaviu and Harold Bachman.

Music Builds Morale! Music Must Go On!

STADIUM SWELLS ROSTER OF ARTISTS

Werner Josten to Conduct—New Soloists Named—Lighting Changed

Artists and conductors, in addition to those listed in previous issues of *MUSICAL AMERICA*, have been placed on the roster of those engaged for the Silver Jubilee Season of Stadium Concerts, which opens on June 17 under the baton of Artur Rodzinski and with Artur Schnabel as soloist. The first program will offer the 'Freischütz' Overture by Weber, the Brahms Symphony No. 1, and Rachmaninoff Piano Concerto No. 2, in C Minor.

Werner Josten, professor of music at Smith College, conductor of the College Orchestra, and a well known composer, will appear on July 9 and 10 and on his opening program will offer his own Concerto Sacro, No. 11.

Further soloists announced are 'cellist Gregor Piatigorsky, who will appear on July 2 under Fritz Reiner; Paul Robeson, baritone, under Alexander Smallens on July 11; Yehudi Menuhin under Efrem Kurtz on July 20; and Jascha Heifetz under Mr. Reiner on July 27. Oscar Levant will be soloist in an all-Gershwin program on Aug. 10.

Young Americans Engaged

Young American musicians have been engaged to appear, including Eugene List, now a private in the Army, who will play under Mr. Rodzinski on June 19 in the Shostakovich Piano Concerto. The fifteen-year-old New York pianist Eleanor Fine and the American baritone, Blair McClosky, will appear under Mr. Smallens on June 27. The former will play the Schumann Piano Concerto and the latter will be soloist in Mahler's 'Kindertotenlieder'. On July 4, also under Mr. Smallens, the Texas-born pianist, Jacques Abram will play the MacDowell Concerto. William Kapell, nineteen-year-old pianist, has been chosen by Efrem Kurtz to introduce to Stadium audiences the piano Concerto by the Soviet-Armenian composer, Kachaturian, on July 18.

Army inspectors and Mayor LaGuardia have approved a new system of diffused blue lighting for Lewisohn Stadium which will permit the series to open without conflicting with Army regulations. Blue lights will replace the former illumination on the stage, and all other aisle and colonnade lights will be painted blue and blacked out completely on top. The musicians' rack lights will remain the only ones unchanged. The concerts this year will begin at 8 p.m. instead of 8:30 p.m., to take advantage of daylight.

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Music and the American Way

WAR and work are before us. They go together, and with them goes music. Music is part of the war and it is part of us. It was with us before the war and it will be with us after victory is won. But we must work to win the war and we must work to keep the banner of music flying triumphantly over us. The work must be harder, more persistent, more expertly planned, more enthusiastically carried out than it ever has been in times of peace. It must be made to count as never before.

These are heroic times for music as for our people. They call for an abundance of high spirits, for clear thinking, for cool determination. Those of us who are not in uniform occupy the front behind the front, and much depends on us. In our world of music, as in our work of war production and war support, there must be no weakening, no defeatism, no giving way to senseless jitters. Everyone must carry on—North, South, East and West. Everyone must look ahead and everyone must work.

That is how it stands with America's music. It is a great work and it must be made to count. That means an unstinted expenditure of energy by those who are serving their communities, and through them their country, in keeping music in the lives of our men, women and children. It means the intelligent use of organization. It means the most whole-hearted cooperation between all factors, whether local, regional or national. Above and beyond all, it means an unflinching faith in music as one of the fundamentals on which our civilization rests. It means tenacity, as it means resourcefulness. It means that those of us who are not now in the armed forces must build upon the same steady confidence that we expect of our fighting men, and must have the same unshakable belief that success can be denied us only if we are not worthy of it.

OBVIOUSLY, a victorious war will make stronger, not weaken, the foundations of music in this country. In everything that pertains to the economics of music, the United States already is the strongest of all the music-loving countries of the world. It can only be proportionally stronger at the end of the great struggle that will exhaust the powers of the Old World beyond anything that can even remotely be feared for America. If only in America can music be maintained at approximately its peace-time level—or carried beyond that level because of the additional volume of music that is being taken to the camps of our soldiers—that can only mean that the music of America will occupy such a place of vantage when peace comes as no country ever has known before.

The war will require readjustments rather than curtailments. There will be problems to meet, among them problems of transportation, problems of dim-outs and black-outs, problems of fees, admissions and taxes. But no one need doubt that they can be met, as other problems have been met in the years that are now behind us. One important fact must be remembered always. Never in its history has the presentation of music been so superbly organized throughout the length and breadth of the United States. In Canada, too, music is brought to the people on a sound business basis. Our Latin-American contacts have been amplified greatly and this has been done sensibly on the basis of our own lessons and experience.

* * *

WITHIN our own boundaries, the days of haphazard concert-giving are largely over. Ours has ceased to be a map dotted with the names of a few important cities as centres of music. Instead, aided by radio and recordings, as well as by local musical organizations of every kind, the giving of concerts has been carried into virtually every corner of the country. This has not come about by chance. It has been the result of resourceful planning and unflagging enterprise—the same sort of planning and enterprise that has meant success in all the many fields of America's progress and development.

Now is the time to hold on; more than that, the time to go ahead. Music is as necessary to America as its schools, its libraries, its art treasures of every kind. The business of music-giving has become a vitally important factor in our national life solely because our people have taken music into their hearts as one of the essentials of their existence. They will no more give it up than they will give up the other essentials of the free existence for which they are prepared to fight indefinitely.

Music never has had so great a part to play and there never has been so much ahead for music in the one part of the world where it cannot be driven underground. The test for all of us is here. Let us all meet it by putting still more of our weight into the pull. That, beyond question, is the American Way.

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Personalities



Larry Gordon

When Not Before the Footlights, Rose Bampton Spends Much Time in Her Kitchen. The Cheese Soufflé, Which She Is Seen Confecting, Is One of Her 'Specialités de la Maison'

Hutcheson—The University of Rochester has conferred the honorary degree of Doctor of Music upon Ernest Hutcheson, president of the Juilliard School of Music.

Spalding—At a meeting of the National Association of American Composers and Conductors held recently in New York, the citation of Outstanding American Artist of the Year was conferred upon Albert Spalding.

Casadesus—The pianist, Robert Casadesus, has just completed a suite for orchestra in the style of Rameau, the theme of which is composed of six notes representing the letters in the old composer's name. The suite is dedicated to the pianist's daughter, Therese.

Furtwängler—A recent dispatch from Vienna states that the eminent conductor, Wilhelm Furtwängler, is seriously ill in a hospital there following an operation for an infected jawbone and that he will have to refrain entirely from musical activities for some time to come.

Bond—The composer of 'A Perfect Day', Carrie Jacobs Bond, was recently given the 1942 reward of the Conference of Club Presidents and Program Chairman in Chicago. At the ceremonies, Virgilio Lazzari sang Mrs. Bond's 'I Love You Truly' and Cornelia Otis Skinner gave several monologues.

Iturbi-Argentinita—An entertainment consisting of the New York City Symphony conducted by José Iturbi, and with the Spanish dancer, Argentinita, performing, drew an audience of 4,000 to the Cosmopolitan Opera House recently for a War Stamp concert. Although 2,700 persons were turned away, the sale of stamps for admission exceeded \$6,000.

Smith—An imaginary contract with the New Opera Company was presented to Ex-Governor Alfred E. Smith by Mrs. Lytle Hull, president of the organization, after she had heard him sing 'The Sidewalks of New York' at a Beefsteak Supper given the subscription committee of the company at the Jacob Ruppert brewery by Mr. and Mrs. George E. Ruppert. The song, popular favorite of the Eighteen-nineties, was revived as a campaign song when Mr. Smith was running for the office of Governor of New York.

YOUNG ARTIST WINNER AWARD QUADRUPLED

Four Solo Appearances with Boston and Philadelphia Orchestras Promised

At least four solo appearances with major orchestras are guaranteed to the 1943 National Federation of Music Clubs Young Artist winner who is fortunate enough to capture also the Schubert Memorial Award. These are a pair of concerts with the Boston Symphony in Boston and a pair of concerts with the Philadelphia Orchestra in Philadelphia. The announcement was made jointly by Bruno Walter, president of the Schubert Memorial, and Ruth M. Ferry of New Haven, chairman of Young Artist Auditions for the National Federation of Music Clubs. 1943 will be the first year in which the Boston Symphony has participated in the award.

The winner of the new quadruple award will be chosen in a series of state and district contests under National Federation of Music Clubs auspices held during the Winter of 1942-1943, ending in the Young Artist Auditions at the biennial convention in Detroit April 28 to May 5, 1943, when winners in voice, violin and piano from sixteen districts compete in the semi-finals, and the two outstanding young artists in each classification in the finals.

DAVID DIAMOND WINS ROME MUSIC PRIZE

Awarded \$1,000 for Symphony and Quartet by Academy—Other Awards Listed

The American Academy in Rome has awarded its cash prize of \$1,000 to David L. Diamond of Rochester, N. Y., who submitted in the annual competition his Symphony No. 1 and a String Quartet. The Symphony had its first public performance last Winter by the New York Philharmonic-Symphony with Dimitri Mitropoulos conducting.

Prizes of \$25 each were also granted for outstanding compositions to Alexei Haieff of New York, Daikong Lee of Honolulu and New York, Leonard B. Meyer of Scarsdale, N. Y., and Private Robert E. Ward of Cleveland, now at Fort Riley, Kans. The Academy offered cash prizes again this year in lieu of the fellowship annually awarded in normal times for travel and creative work abroad.

The members of the jury of award for the competition, in which twenty contestants participated, were Leo Sowerby, chairman, Aaron Copland, Rudolph Ganz, Walter Piston and Randall Thompson.

Town Hall Reelects Denny

George V. Denny, Jr., was re-elected president of Town Hall, Inc., at the forty-eighth annual meeting of the corporation at the Town Hall on May 19. Arthur E. Bestor was reelected chairman of the board. Other officers elected were: Mrs. Richard C. Patterson, Jr., and Mrs. Theodore Roosevelt, Jr., vice-chairmen of the board; John W. Hanes, treasurer; Iva Nichols, secretary, and William Steinhoff, comptroller.

What They Read Twenty Years Ago

MUSICAL AMERICA for June, 1922



Bach Festival

(Continued from page 7)

well proportioned arch was maintained, with every element knowingly fitted therein. Mr. Jones has his own ideas of tempi which are occasionally startling, but they do not affect the conception of the work as a whole. The soloists for the most part were extremely successful in keeping within the framework while displaying individual merits. Particularly lovely were Miss Knox's 'Laudamus te' and 'Agnus Dei'. The orchestra played superlatively. The festival management and participants may well congratulate themselves on the successful attainment of another important milestone in the history of Bach and Bethlehem.

William L. Estes, chief surgeon at St. Luke's Hospital, was elected president on May 16 of the Bethlehem Bach Choir, succeeding the late Henry S. Snyder.

Other officers named were Russell K. Laros, Dr. C. C. Williams, president of Lehigh University, and Robert P. Linderman, Jr., vice-president; Alan A. Dodson, secretary-treasurer, and Herman J. Schneller, assistant secretary-treasurer.

The executive committee includes Mrs. Quincy Bent of Bethlehem, Edgar H. Boles of New York, Mrs. Francis B. Crowninshield of Montecito, Del.; Mr. Dodson, Dr. Estes, Mr. Linderman and Dr. T. Edgar Shields, all of Bethlehem; Dr. Charles G. Osgood of Princeton, N. J.; Mrs. William M. Potts of Wybrooke, Pa.; J. Edward Durham of Allentown; Dr. Raymond Walters of Cincinnati; Mrs. Clarence A. Ward, Sr. of Haverford, Dr. Williams and Justin Williams of New York.



Fidler, Allentown "Call"
Two Original Members of the Bach Choir Feted at the Festival: Mrs. George W. Halliwell and Howard J. Wiegner, Who Is Also Seen in the "20 Years Ago" Group Above

SCENES FROM TWO FESTIVALS

At Left, Six Original Members of the Bethlehem Bach Chorus with J. Fred Wolle, Conductor. From the Left, Mrs. R. R. Hillman, Mrs. George Spencer, Lucy Brickenstern, Howard J. Wiegner (Still in the Chorus, See Bottom of Column 2), Annie Reinhard, Marie Hesse and Mr. Wolle

Below, at the North Shore Festival in Evanston, Ill. From the Left, Jacques Gordon, Concertmaster; Osbourne McConathy, Associate Conductor; Eric De Lamarter, Assistant Conductor of the Chicago Symphony; Percy Grainger, Pianist; Frederick Stock, Conductor of the Chicago Symphony; Luella Melius, Soprano; Mina Hager, Contralto, and Theo Karle, Tenor



And Then . . . ?

North Shore Festival Reaches Climax in Award of \$1,000 Prize for Orchestra Composition by American. Camille Zeckwer of Philadelphia Captures Coveted Honor in Field of Seventy-three Contestants with His 'Jade Butterfly'.

1922

Why Not at Destructive Performances?

New York Clubs Aim Resolution at Destructive Press Criticism. Convention Discusses Attitude of Critics Towards Artists and Condemns Personal Comments in Reviews.

1922

And After Twenty Years?

At the present time, the entertainment provided by the various radio stations is such a melange as to create confusion in the minds of listeners. This interferes with the wholesome effect that music, even of a popular character, could have.

1922

What Did Rimsky Get?

Giacomo Puccini has completed a deal with an American music firm to permit them to jazz music of 'Tosca'. The company is said to have paid \$100,000 for the privilege.

1922

Bayreuth?

Zurich would like to have the Metropolitan Opera Company as a festival attraction. So would a considerable number of festival cities much nearer than Switzerland and with every reason for priority over Zurich.

1922

The Lost Ravinia

Among operas to be heard for the first time at Ravinia this Summer will be 'L'Amico Fritz', 'Otello', 'Le Chemineau', and 'Boris Godunoff'. 'Lakmé' will be restored after an absence of three years.

1922

HADLEY MEDAL WON BY MRS. MACDOWELL

Association of Composers and Conductors Cites Services of Ten Musicians

The Henry Hadley Medal for outstanding service to American Music during the year was presented to Mrs. Edward MacDowell at the annual reception of the National Association for American Composers and Conductors on May 15 at the Waldorf-Astoria. A Henry Hadley fellowship at the MacDowell Colony at Peterboro, N. H., was also established for the benefit of one American composer a year.

Citations were received by Leon Barzin, Dr. Frank Black, Robert Russell Bennett, Eddy Brown, Albert Spalding, William Schuman, Charles Wakefield Cadman, Edwin Fleisher, Radio Station WQXR, Mills Music, Inc., and The New York Herald Tribune.

At the reception Sigmund Spaeth, president, spoke on American music and Mrs. Henry Hadley read telegrams and letters from musicians throughout the country. A musical program was presented by Elisabeth Rethberg, soprano; Albert Spaulding, violinist; and Alec Templeton, composer-pianist.

Orchestral Concerts in New York

New York Chamber Orchestra

A concert featuring four young American artists was given in the Town Hall on the evening of May 10. The New York Chamber Orchestra, led by Dean Dixon, played accompaniments for three solo instrumentalists and one singer. These were Maurice Wilk, violin; Virginia Lewis, mezzo-soprano; Emanuel Vardi, viola, and Vivian Rivkin, piano. At the beginning of the second half of the program, Mrs. F. D. Roosevelt, introduced by Walter White, National Secretary of the National Association for the Advancement of Colored People, made an address.

Mr. Wilk played the Mendelssohn Concerto in musicianly style, but with a small tone. Miss Lewis offered arias from Handel's 'Radamisto' and Verdi's 'Don Carlos' and songs by Brahms and Strauss. Her voice seems more of a contralto than a mezzo and its production left much to be desired, but she displayed good musical intentions. Mr. Vardi gave the first New York performance of a Concerto by Tibor Serly, a somewhat diffuse work but with points of interest. Miss Rivkin's playing of the 'Emperor' Concerto was lacking in strength but it found favor with the audience. H.

School Chorus and Orchestra Heard In Carnegie Hall Concert

The symphony orchestra and the choral society composed of alumni of

the High School of Music and Art gave a concert in Carnegie Hall on the evening of May 7, under the auspices of the Parents' Association of New York, Inc., for the benefit of their educational projects. The regular conductors of the units, Alexander Richter and Helen Clark Moore, were assisted by Edwin McArthur, Ossy Renardy, violinist, played the Tchaikovsky Violin Concerto. Mr. Ross's numbers included 'O, Sleep' from Handel's 'Semele', the Berceuse from Jocelyn. Excerpts from Brahms's 'Liebeslieder' Waltzes were sung by the chorus with Beulah Sperber and Antoinette Vigliotti playing the two-piano accompaniment. Mr. Richter led the orchestra in Morton Gould's 'Folk Song' and Mr. McArthur, William Schuman's 'Prologue', both of which had had their initial performances by the school organization. D.

MacDowell Club String Orchestra

The MacDowell Club String Orchestra, under Karl Kraeuter, gave the Club Committee on Music's Annual Classical Evening, as founded by the late W. H. Humiston, on the evening of May 10, in the MacDowell Club Auditorium. The assisting artists were Nora Fauchald, soprano, and Willard MacGregor, pianist.

The program, restricted to Bach, Handel and Mozart, opened with a straightforward performance of Handel's Concerto Grosso in B Flat, Op. 6, No. 7, and the orchestra further acquitted itself in a highly creditable

manner in the two minuets and the rondo from Mozart's Divertimento No. 17 in D Major. Miss Fauchald's first group consisted of the aria, 'Bleed and Break, Thou Loving Heart', the recitative, 'Although Both Heart and Eyes Overflow', and the aria, 'Lord, to Thee My Heart I Proffer', from Bach's 'St. Matthew Passion', which were sung with a good sense of style. Later she found a more congenial outlet for the beauty of her voice in the air, 'L'amero saro costante', from Mozart's 'Il re pastore' for which Christine Phillipson played the violin obbligato and George Morgan, the piano accompaniment.

Mr. MacGregor was the soloist in a rather mechanical performance of Bach's Piano Concerto in F Minor and was afterwards heard to better advantage in Mozart's Variations on a Theme by Sarti, 'Come un agnello', which he played with great fluency and spirit and ingratiating nuance. C.

THREE CONDUCTORS LEAD NBC SYMPHONY

Marx, Solomon and Mignone Conduct Widely Diverse Programs at Five Concerts

Making his second guest appearance with the Summer Symphony, Burle Marx, Brazilian conductor and composer, conducted the NBC orchestral concert over WJZ on the evening of June 6. Mr. Marx began his program with his own arrangement of a Pavane by Gibbons, following which were two works by Spencer Norton. Two movements of Villa-Lobos's 'Bachianas Brasileiras' No. 4, an arrangement by Mr. Marx of a Chopin Prelude and the 'Tannhäuser Overture' completed the program. At his first appearance with the orchestra on May 30, Mr. Marx offered Mendelssohn's comparatively unknown C Minor Symphony and works by Strauss and Weingartner.

On May 23 the orchestra was conducted by Izler Solomon and the program consisted of the Overture to Glinka's 'Russian and Ludmila', Arensky's Variations on a Theme by Tchaikovsky and Symphony No. 4, by Khrennikov. Mr. Solomon's first program, on May 16, included 'Betrothal Suite' by De Lamarier; and pieces by Vaughan-Williams, Mendelssohn and Berkeley-Britten. The concert on the evening of May 4 was led by Francisco Mignone, Brazilian conductor-composer, and introduced his work, 'O Espantado', or 'The Scarecrow'.

Four War Stamp Concerts

Efrem Kurtz conducted the New York City Symphony in the second concert of the "war stamp" series on the afternoon of May 10 in the Cosmopolitan Opera House, with Rudolf Serkin as soloist in Beethoven's 'Emperor' Concerto for piano and orchestra. The rest of the program consisted of Weber's 'Freischütz' Overture; Mussorgsky's 'Night on Bald Mountain'; the Introduction, Polka and Finale from Shostakovich's ballet, 'The Golden Age'; and Rossini's overture to 'La Gazza Ladra'. Z.

Robert Lawrence, of the music staff of the New York Herald Tribune, conducted the third War Stamp concert on the evening of May 17. The program included the 'Fete at the Capulet's House' from Berlioz's 'Romeo and Juliet'; excerpts from Verdi's 'Don Carlos'; and Beethoven's 'Eroica' Symphony. In the excerpts from the Fourth Act of 'Don Carlos' the soloists were Brier Stoller, soprano; Doris Doe, Metropolitan Opera contralto; George Britton, baritone; and Carlos Alexander, bass-baritone. Mr. Britton sang Rodrigo's aria, 'O Carlo, ascolta'.

The concert on May 24 was conducted by José Iturbi, who also ap-



AT A USO VICTORY RALLY

At a Concert Sponsored by the North Carolina USO in the Armory Auditorium in Charlotte: (Left to Right) G. S. De Roxlo, Conductor of the Charlotte Symphony; Walter Hoving of New York, Chairman of the Board of the USO, and Norman Cordon, Bass-Baritone, of the Metropolitan Opera. Mr. Cordon and the Orchestra Donated Their Services

peared in the role of piano soloist in the Liszt 'Hungarian Fantasy'. Argentinia, together with Pilar Lopez and Antonio, danced the Ravel Bolero and as a solo, Olbeniz's Triana.

On May 31, the conductor was Jascha Horenstein and the soloist, Robert Casadesu, pianist, in Mozart's 'Coronation' Concerto in D. Beethoven's Seventh Symphony and Stravinsky's 'Firebird' Suite were also played.

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DASH CONDUCTS BACH FESTIVAL

Trapp Family Singers and Brahms Chorus Assists— Mass in F Performed

PHILADELPHIA, June 5.—Sponsored by the Philadelphia Festivals Society, ably and admirably conducted by the organization's musical director, James Allan Dash, and with the Philadelphia Bach Festival Chorus, the fourth annual two-day Philadelphia Bach Festival took place on May 8 and 9 with three concerts in Saint James's P. E. Church.

In addition to the Philadelphia Bach Festival Chorus, efficiently trained by Dr. Dash and showing both excellent preparation for and gratifying fulfillment of its varied and difficult choral responsibilities, the festival in part enlisted the Trapp Family Singers and members of the Philadelphia Brahms Festival Chorus. The soloists were Frances Greer, soprano; Anne Simon, contralto; John Toms, tenor; Robert Gay, baritone, and James Pease, bass. Musicians from the orchestra of the Philadelphia Opera Company played the accompaniments. Robert B. Miller, assistant musical director and accompanist of the Festival's Society, was at the harpsichord, and the organ passages as well as several appropriate chorale-pretudes engaged Thomas Matthews.

A highlight of the opening concert on Friday evening was the Motet No. 6, 'Praise Ye the Lord, All Ye Nations', with an effective and well-styled orchestration of the accompaniment written by Mr. Miller, who used Bach's figured bass as a guide. Other works included the brilliant introductory chorus from Cantata No. 207, 'Ring Out All Ye Trumpets'; Cantata No. 78, 'Jesus by Thy Cross and Passion', and Cantata No. 198, 'Ode of Mourning', with its several impressive choruses and chorales, all finely set forth.

The Saturday afternoon bill afforded special interest in two "integrated cantatas" prepared by Henry S. Drinker, president of the Festivals Society, and Dr. Dash, and consisting of choruses, chorales, solos, and various excerpts from Cantatas, Motets, and other compositions, expressive of similar ideas and thoughts.

The festival reached its peak with the closing concert on Saturday evening. An inspiring statement of the great Cantata No. 140, 'Up Ye Maids' (better known as 'Sleepers Wake') began the program, and this was followed by an 'Integrated Cantata' based on Christ as the Good Shepherd and constructed from the choruses 'Thou Shepherd Bountiful' and 'The Lord My God, My Shepherd Is' from Cantatas Nos. 104 and 112; chorales from Cantatas Nos. 85 and 104, and alto arias from Cantatas Nos. 112 and 175.

Next scheduled, and in all respects among the finest works given during the series, was the Mass in F, one of Bach's so-called shorter Masses, the liturgical texts set being those of the litany 'Kyrie Eleison', 'Christe Eleison', 'Kyrie Eleison', and the 'Gloria', the latter calling for soprano, alto, and bass

Philadelphia

By WILLIAM E. SMITH

soloists as well as chorus. A stirring finale was realized in the powerful eight-part Cantata No. 50, 'Now Has the Hope and the Strength and the Right and the Might of Our God', in which the Bach Festival Chorus was augmented by voices from the Brahms Festival Chorus. The majority of the Cantatas were sung with English texts, the translations and adaptations being Mr. Drinker's. As for previous festivals, Mr. Drinker compiled a valuable and informative set of program notes.

CHORAL PROGRAMS BY LOCAL BODIES

Matthews Leads Own Pageant at Joint Ensemble Event —Thunder Directs Mass

PHILADELPHIA, June 10.—'The Song of America', an historical pageant with music by H. Alexander Matthews, text by Walter Raiguel, and stage direction by Edna Josephine Lillich, was presented at the Academy of Music on May 22 and 23, Dr. Matthews conducting. James Pease, bass of the Philadelphia Opera Company, was narrator and one of the principal soloists, and the large and highly-trained choral ensemble consisted of the Philadelphia Music Club Chorus, the Choral Art Society, the University Glee Club, and other organizations. Preceding the pageant Jenö Donath led the orchestra in a short program.

Concluding its forty-fifth season the Choral Society of Philadelphia, with Dr. Henry Gordon Thunder conducting, offered Bach's B Minor Mass at Saint James's Church. The soloists were Mathilde Lehmann, soprano; Veronica Sweigart, contralto; Royal P. MacLellan, tenor, and Alexander Lamont, bass. Organ and piano accompaniments enlisted Wallace D. Heaton and Margaret Corliss.

Clubs Join Forces

The Mendelssohn Club and Saint Peter's Choir joined for a fine concert at Town Hall on May 20, Harold W. Gilbert directing. Mendelssohn's 'Hymn of Praise' with John Toms, tenor, as soloist, was the principal work. Newell Robinson, organist, and Alyce Bianco, pianist, played the accompaniments. Solos were also sung by Edna Haddock, soprano. Robert H. Elmore was at the piano.

Randall Thompson's 'The Peaceable Kingdom' constituted the main contribution at a concert by the Temple University Department of Music Education Chorus and A Cappella Choir in Mitten Hall on May 19, Clyde R. Dengler leading. The program was dedicated to the late Marjorie Jones, conductor of the chorus and choir from 1936 until her death some months ago. Given in her memory was 'How Lovely is Thy Dwelling Place' from Brahms's 'Requiem'. Philip James 'The Light of God',

'An Easter Legend', was sung at the Church of the Holy Trinity under Robert H. Elmore on May 10 and there were other recent concerts by the Fortnightly Club, Dr. Thunder, conductor, and Jean Prizer, soprano, and Dr. Andrew Knox, bass, soloists, the Orpheus Club, David B. Scouler, conductor; the Delaware County Choral Society, Clyde R. Dengler, conductor; and the Camden (N. J.) Musical Art Society Chorus, Robert H. Elmore, conductor.

SOLO AND GROUP PRESENTED EVENTS

Art Alliance Sponsors Stolz Recital—Orchestra Fund Benefit Given

PHILADELPHIA, June 10.—Under auspices of the Music Committee, the Philadelphia Art Alliance presented the Viennese composer-pianist, Robert Stolz, and a program of his music on May 11. Assisting artists included Nette Marchand, soprano; William Craig, tenor, and Edward Gugala, violinist. On May 13 Florence Kirk, soprano; Magda Hajos, violinist, and William Kapell, pianist, participated in a musicale for the benefit of the Philadelphia Orchestra Fund.

In a recital at the Settlement Music School on May 20, Emile Baum, pianist, disclosed brilliant technical resources and exceptional interpretative appraisal in Beethoven's Sonata in E Flat, Op. 81 (Les Adieux), Chopin's twenty-five Preludes, and works by Bach, Debussy, Ravel and Liszt.

May 22 witnessed a meeting of the Philadelphia Chapter of the American Musicological Society and an address on 'Colonial Church Music in Venezuela' by Juan Bautista Plaza of the National School of Music, Caracas. A Russian War Relief concert under the auspices of the Settlement Music School at the Academy of Music Foyer on May 25 presented Genia Robinor, pianist, Benar Heifitz, 'cellist, and Iso Briselli, violinist. On May 26 the Tri-Counties Concert Association presented Ann Simon, contralto, Samuel Mayes, 'cellist, and Ralph Berkowitz and Oscar Eierman, pianists, at Radnor High School Auditorium.

Other recent recitals included a program of organ music by American composers under the auspices of the Pennsylvania Chapter of the American Guild of Organists.

Civic Light Opera Company Heard

PHILADELPHIA, June 5.—The recently-formed Philadelphia Civic Light Opera Company made its bow with a series of Gilbert and Sullivan performances at Plays and Players Auditorium on May 5, 6, 7, 8, and 9. Edward Snyder conducted. Presented were 'The Yeoman of the Guard' and 'The Pirates of Penzance'. The casts included Catharine Latta, Jane Zimmerman,

Destil Thornbury, Emma Pfuehl, Zenia Soutter, Nancy Fishburn, Eleanor Winter, John Toms, David Brooks, Joseph Luts, James Pease, George O'Hara, William Stine, George Resse, and Lazarus Karaponso. Several are members of the Philadelphia Opera Company.



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Musicians Aid Russian War Relief

With 'Music at Work' as their leading idea, a group of composers, performers and dancers gave a concert at the Alvin Theater on the evening of May 10 for the benefit of Russian War Relief which was entertaining from beginning to end. Marc Blitzstein, who acted as commentator on the program, joined Stanley Bate to play on two pianos the latter's 'Overture to the Concert' based on Red Army Songs and written specially for the occasion. Mr. Bate pays homage to 'Petrushka' in this zestful if rather ordinary music. Sophie Maslow's 'Folksay' is a splendid achievement, and it captures completely the spirit of Sandburg's 'The People, Yes' and of the folk music sung by Earl Robinson and Woody Guthrie with their guitars. Miss Maslow has succeeded in the difficult task of fusing an independent artistic technique with a folk medium and she and her dancers acquitted themselves brilliantly.

A telling little playlet by Bert Brecht called 'Strength Through Joy in Dresden' had a sensitive introduction and coda composed by Henry

Brant and played by the composer at the piano with Josef Marx, oboist, and Sigurd Rascher, saxophonist. Ethel Bartlett and Rae Robertson played the Waltz from Walton's 'Façade', Mr. Bates's 'Pastoral' and Milhaud's 'Brazilian Dance' from 'Scaramouche' to the delight of the audience. Next, Fredda Gibson sang a group of "neglected hits" by Rodgers, Berlin, Gershwin, Porter and Kern with Joe Sullivan at the piano. A Cantata by Earl Robinson called 'Battle Hymn' followed. It has a text by John La Touche and is based on an address by President Roosevelt. The excessive commonplaceness of the music, which consists of two or three familiar chords, annoys rather than inspires the musical listener. John Wright DeMerchant was the soloist and Mr. Robinson conducted the chorus. A sequence from 'Native Land', a Frontier Films production with music by Mr. Blitzstein, was shown.

A witty little 'Pas de Trois for piano and two dancers' followed, with Theodore Chanler at the piano and with Mary Ellen Moylan and Nicolas Magallanes as the dancers. George Balanchine did the choreography, which may portray what goes on in a ballet dancer's mind when listening to music and in any case gives the audience a glance behind the scenes in a studio. Mr. Chanler's music was tepid, but the Tchelicheff costumes were charming and the young dancers moved well, though they did not quite seem to know what the piece was all about. Aaron Copland played the second part of his Piano Concerto with Leonard Bernstein at the other piano. Written in 1926, this Concerto anticipates the swing of today in amazing fashion. A scene from the very funny musical comedy, 'Caleb Catlum's America', with the composer, Harold J. Rome, at the piano, and a session with Teddy Wilson and his band brought the concert to a close. R.

Marian Anderson, Contralto

Franz Rupp, accompanist. Carnegie Hall, May 10, evening.

'La Vie', 'My Mother Bids Me Bind My Hair'.....Haydn
'Piangero mia sorte ria' from 'Julius Caesar'.....Handel
'Die Allmacht', 'Suleika', 'Der Jüngling und der Tod', 'Der Musensohn'.....Schubert
Air de l'Archange from 'Redemption'.....Franck
'Evensong', 'The Goose Girl'.....Franz Mittler
'Upon the Grave', 'The Half-Rising Moon', 'If I Could Go with You', 'Evening Song'.....Griffes
Negro Spirituals:
'O Wash Me'.....Arr. by Tweedy
'New Born Again'.....Arr. by Heilman
'I'm Going to Tell God'.....Arr. by Brown
'My Soul's Been Anchored to the Lord'.....Arr. by Price

Three successful New York recitals in one season was the record set by Miss Anderson when she concluded her year's activities with this performance. The capacity audience was inclined to enthusiasm from the beginning and the program offered value and variety enough to stimulate applause.

The distinctive quality of the Negro contralto's vocalism guarantees a recital of unusual interpretations. And again on this occasion it was evident her hearers enjoyed these interpretations thoroughly. The line of demarcation between her three registers was less in evidence than heretofore, but again in her singing of 'Tod und das Mädchen', an encore to the Schubert group, she made the most of the unearthly quality of her low tones. The extreme top of her voice was not as completely under

control as on other occasions, lacking the wonted support from the diaphragm. This was not true with her rendition of the air from Franck's 'Redemption', however. In this she sang with firmness, power and conviction, making it one of the peaks of the evening.

Opinions differ on the proper interpretation of Lieder. There is no denying Miss Anderson's were effective, and if they smacked occasionally of the sensational, her audience liked them that way.

The Mittler songs were both well presented. Miss Anderson's diction in English was better than in her German or French and she was less conscious of her throat. The Griffes group offered some charming songs tastefully presented. The Spirituals were good to hear, not only because Miss Anderson sang them so well, but also because they were not the perennials. The usual round of encores was demanded, terminating with the 'Ave Maria.' K.

'Boris Godunoff' Heard in Concert Form

A performance of Mussorgsky's 'Boris Godunoff' in concert form was given in Town Hall on the evening of May 11 with George Doubrovsky in the title role and with Michael Fiveisky conducting. The score was played by an ensemble of strings, reinforced by two pianos and an organ. Arsen Tarpoff sang the role of Dmitri; V. Mamonoff, Chouisky; Adolf Bossin, Pimen; Frederick Destal, Varlaam; Boris Belostozky, Misail and a Boyar; Valia Valentinova, Marina, and the hostess of the Inn; Lidia Tamarina, Xenia; Mary Eleanor Nepp, Feodor; Antonina Anikina, the Nurse; and Sebastian Engelberg, Nikitch.

Without its mighty choruses 'Boris Godunoff' loses half of its impact, and it is one of the most colorful and dramatic of all operas in its settings and stage atmosphere. Yet even in a fragmentary concert performance with inadequate orchestral resources it was astonishing how much of the power of the music was retained. Mr. Doubrovsky, who has sung the role of Boris in operatic form here, succeeded in creating a gripping characterization with nothing to aid him, and the other singers acquitted themselves well. R.

Marjorie Delman, Soprano

Marjorie Delman, soprano, made her New York debut in a recital at Town Hall on the evening of May 12. Miss Delman is a native of Waco, Texas. Her program included Bach's 'Laudamus te' from the Mass in B Minor and his 'Schafe können sicher weiden'; Mozart's 'Et incarnatus est' from the Mass in C Minor; Lieder by Schubert, Brahms and Wolf; a Nocturne by William Latham, in a first New York performance; song; by Fourdrain; and an aria from Nicolai's 'The Merry Wives of Windsor'. Miss Delman was cordially received. Her skilled accompanist was Paul Ulanowsky. V.

Dessoff Choirs Give Program of Romantic Music

The Dessoff Choirs, Paul Boepple, conductor, gave a concert of romantic music by Schumann, Schubert, and Brahms on the evening of May 11, in the New York Times Hall. The soloist was William Gephart, baritone, who offered the 'Dichterliebe' of Schumann. Bertha Melnick was accompanist.

Spring Song Festival

The People's Chorus of New York, Lorenzo Camilieri, conductor, held its annual Spring Song Festival in the Waldorf-Astoria on the evening of (Continued on page 22)



PARTICIPANTS IN SPRING CONCERT
Taking Part in the Muskingum College Conservatory Symphony's Spring Concert, Given in Brown Chapel at New Concord, O.: (Left to Right) Oscar Wagner, Pianist and Dean of the Juilliard School of Music; Milton Rehg, Director of the Conservatory of Music at Muskingum College, and William Gray, Conductor of the Orchestra

Draper and Adler to Tour

Paul Draper, tap dancer, and Larry Adler, harmonica player, will make another joint concert tour next season. Mr. Draper is currently appearing in the New York production 'Priorities of 1942'. Mr. Adler has also been busy with solo appearances, recently playing with the St. Louis and San Francisco Symphonies.

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TOLEDO SYMPHONY PLANS NEW YEAR

Raudenbush Leads Last Concert with José Iturbi as Piano Soloist

TOLEDO, O., June 10.—Five distinguished soloists, an additional concert, and a change in concert hall for 1942-43 have been announced for the third season of the Toledo Symphony, George King Raudenbush, conductor. The announcement was made at the final concert of this season on May 3, when José Iturbi was guest soloist with the orchestra in the Tchaikovsky B Flat Minor Piano Concerto.

Lauritz Melchior will be soloist for the opening concert of the coming season, on Oct. 26. Others to appear with the orchestra are Patricia Travers, violinist, Nov. 30; Gregor Piatigorsky, Feb. 15; Claudio Arrau, March 29, and Amri Galli-Campi, soprano, April 19. The programs will be presented in the Rivoli Theater instead of the Paramount, where the orchestra has held forth since its organization two seasons ago, because of



José Iturbi and George King Raudenbush at a Toledo Symphony Rehearsal

changes in the Paramount booking policy.

The fourth and final children's concert of this season was canceled because of transportation problems. No announcement of children's concerts for next season has been made.

The steady improvement of the group, particularly in ensemble, was again evidenced in this final seasonal program, made up entirely of works of Tchaikovsky.

MILDRED K. BARKSDALE

BALTIMORE HEARS GARY IN RECITAL

Weagley Directs Annual Church Festival — Many Soloists Take Part

BALTIMORE, June 10.—Ellwood Gary, young American tenor, who recently gained distinction by winning in the annual broadcast auditions of the Metropolitan Opera, was heard at the Lyric Theater on May 13 in a recital program of miscellaneous songs, arias, and oratorio excerpts. This appearance of the young Baltimore singer, who received his vocal preparation through the efforts of Eugene Martinet, proved of keen interest to the large audience.

His voice has virility with certain personal charm which doubtless will be moulded into operatic style and effective quality as he gains further operatic coaching. Suffice it to say that each presentation showed careful study and fine placement of voice. As a tribute to the young singer, Gustav Klemm, local composer, had him give initial presentation of the dedicated manuscript song, 'My Song Will Be You', which earned much applause for singer and the composer, who was at the piano. Mary Martinet gave sympathetic support to Mr. Gary and enabled him to imbue emotional style to his interpretations. Mischa Niedelman, 'cellist, was the assisting artist and skillfully played a group of classic and modern works. LeRoy F. Evans gave excellent support to the 'cellist.

Church Festival Held

The second annual Church Music Festival at Brown Memorial Church on May 5 and 6 under the capable direction of W. Richard Weagley, gave the local public four programs and several addresses

that were of interest. Hugh McAmis, organist; Julius Huehn, solo baritone; Dr. Clarence Dickinson, organist; Virgil Fox, at the organ, with the Brown Memorial Choir and the Hanover Choral Club under Mr. Weagley, were the participating artists. Rev. Thomas Guthrie Speers and Philip Noble addressed the large audiences. Edward Austen Kane, Naomi Thomas, William Maun, Elizabeth Bolek, W. H. Chalmers and Katharine Harris were the soloists in Handel's 'Samson'. Brooks Smith was at the piano for Mr. Huehn's song recital.

Oscar Shumsky, violinist, assisted by Earl Wild, pianist, gave a benefit concert for Russian War Relief at the Peabody Conservatory of Music on May 13.

The Baltimore and Ohio Glee Club, Ivan Servais, conductor, Charlotte Rodda Reed, accompanist, gave a concert for the Navy Relief Society at the Lyric on May 14. The United States Naval Academy Band, Lieutenant W. R. Sima, leader, assisted. The chorus, with accompaniment of the band featured Franz Bornschein's setting of the Tchaikovsky March Slav which, as 'Song of the Steppes', had timely interest. A. Roy Williams, tenor, was the soloist. F. C. B.

Boosey and Hawkes Add Farrell and Mirovitch to List

Marita Farrell, soprano of the Metropolitan Opera, and Alfred Mirovitch, pianist and lecturer, are the most recent additions to the Boosey and Hawkes Artists List. Miss Farrell will concentrate on radio, concert, oratorio and television appearances this Summer. Mr. Mirovitch, who has made nine tours around the world, will give a Carnegie Hall recital on Nov. 16. During the Summer he will teach master classes.

Miss Farrell will make her debut with the Cincinnati Summer Opera in late July. She will sing the roles of Nedda, Micaela and Gretel.

Brancato Joining NCAC

The name of the young American lyric soprano, Rosemarie Brancato, has just been added to the list of artists whose musical activities are controlled by the newly-formed National Concert and Artists Corporation. Miss Brancato has been engaged by Eric Seimon for the Teatro Municipal in Rio de Janeiro where she will be heard in 'Rigoletto', 'Lucia', 'Mignon' and 'The Barber of Se-



Rosemarie Brancato

ville'. She will also sing in Sao Paulo and Santos.

Alexander Uninsky, Pianist, To Make American Debut

Alexander Uninsky, Russian pianist, will make his North American debut next season, under the management of NCAC. Mr. Uninsky is a native of Kieff and a graduate of the Paris conservatory. He was the winner of 1932's International Concourse of Pianists, held in Warsaw. He is now touring South America.

Schuster Plays for Victory Concerts

Joseph Schuster, 'cellist, played for the Victory Concerts in the New York Public Library on May 23 and on May 24 at the Metropolitan Museum of Art. Nadia Reisenberg was assistant pianist.

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New York Concerts

(Continued from page 20)

May 15. The concert was for the benefit of the Soldiers and Sailors Club of New York. Mr. Camilleri conducted works by Grieg, Beethoven, Mendelssohn and others, and offered two piano solos. The assisting artists were Vladimir Elin, bass, and The Sons of Orpheus and Bacchus, a group of eight Yale students who sang popular works with telling effect. Kay Holley was accompanist for Mr. Elin. D.

Russian Operatic Concert

A concert of excerpts from Russian operas, many of them unfamiliar, was given in the Town Hall on the afternoon of May 17 for the benefit of Russian War Relief. The operas represented were Glinka's 'A Life for the Tsar' and 'Russlan and Ludmilla', Dargomizhsky's 'Russalka' and Tchaikovsky's 'Eugene Onegin' and 'Pique Dame'. The singing, which was of a high order, was done by Valentina Vishnevskaya, soprano; Julia Charol, contralto; Peter Nicolaeff, bass; Sidor Belarsky, bass; Maria Maximovitch, Jenny Grey, and Maria Sokil, sopranos; Nadir Cortez, contralto; Dmitri Criona, and Boris Belototsky, tenors, and George Dubrowsky, baritone. Ivan Basilevsky played excellent accompaniments. N.

Russian-Armenian Benefit Concert

A concert sponsored by the Armenian War Relief Committee for the benefit of Russian War Relief was given in the Cosmopolitan Opera House on the afternoon of May 17. Those taking part included Ruggiero Ricci, violinist, who offered the Mendelssohn Concerto; Maro Ajemian, pianist, who played the new Concerto

by her compatriot, Khatchaturian, which she introduced to America a short while ago at a concert at the Juilliard School. The orchestra was that of the Juilliard School with Albert Stoessel conducting. Leon Danielian, dancer, took part, and the Theatre Dance Company was directed by Benjamin Zemach. N.

Mary Balinsky, Soprano

Mary Balinsky, soprano, gave a recital in the concert hall of the Barbizon-Plaza on the evening of May 16. She offered songs and arias by Gounod, Schubert, Schumann, Strauss and others, and songs in English by Watts, Harrington, Campbell-Tipton, Woodman and Weigert. Robert G. Weigert was at the piano. N.

Margaret Brown, Soprano

Margaret Brown, soprano, gave a recital in Steinway Hall on the evening of May 19, with Helen Chase at the piano. Miss Brown began her program with a group of songs by Schubert and Reger. Following this, she sang the Air de Lia from Debussy's 'L'Enfant Prodigue'. The program also included Five Shakespeare Songs by Quilter, an aria from 'Snigorchka' and songs by Hüe, Fourdrain and Glinka. The final group in English was by Cimara, Watts, German, Nordoff and Rumme. Miss Brown displayed an excellent voice under good control and delivered her program with musicianship and obvious interpretative ability. D.

Edith Montlack, Pianist

Edith Montlack, pianist, who was heard last season, gave a recital in the Carnegie Chamber Music Hall on the evening of May 24 before an audience that filled the small auditorium. Miss Montlack offered the Beethoven Sonata, Op. 110, a group of Chopin, one by Gluck-Friedman and Bach and a final one consisting entirely of transcriptions save for the opening number, Schumann's 'Vogel als Prophet'. Miss Montlack seemed well equipped technically, though she often sacrificed beauty of tone to volume and her pedalling was not invariably clear. In the more delicate works she was at her best. H.

Artists Appear at Concert for French War Relief

For the benefit of the work of the coordinating council of French Relief Societies, Inc., a concert was given in the Salle des Fêtes of the organization's headquarters on the evening of May 28. Artists taking part included Lily Pons, soprano of the Metropolitan opera, with Frank La Forge, composer-pianist, at the piano, and Pierre Luboshutz and Genia Nemoff, duo-pianists. Miss Pons offered arias from 'The Barber of Seville', 'L'Enfant et les Sortilèges' and 'Rigoletto' as well as songs in English and French. The duo-pianists were heard in a Sonata in G by Bach, a Passacaglia by Handel and arrangements of Glinka and Falla. N.

French Folklore Society Offers Program

The French Folklore Society gave its annual concert of songs, dances and instrumental music in McMillin Theatre of Columbia University on the evening of May 9, with Suzanne Bloch, lute player, Paul Smith, recorder player, and Charles Magnan, pianist, as assisting artists. The singers were under the direction of Louise Arnoux and the dancers under the direction of Jeannine Dawson. Songs and dances of the French provinces were presented, and there was also a group of songs from the French colonies on the program. Miss Bloch and Mr. Smith were heard in music of the Sixteenth and Eighteenth centuries. V.

CARMEN AMAYA ENDS SEASON IN CARNEGIE

Spanish Dancer and Associates Seen in Program by Capacity Audience

Carmen Amaya, Spanish dancer, following a sojourn in Hollywood, gave a performance in Carnegie Hall on the evening of May 17, bringing her season's activities to a close. Miss Amaya had as her assistants, Antonio Triana and a group of other dancers which included Antonia and Leonor Amaya and Lola Montes. Raymond Sachse assisted at the piano and guitars were played in certain works by 'Sabicas' and Paco and José Amaya.

The audience, which was a capacity one, was typically Spanish and grew so excited as the evening advanced that members of it broke in with cheers and cries of "Olé!" and shouted compliments. Miss Amaya's dancing, however it may appear to the careful student of Terpsichorean art of the Iberian peninsula, has a quality of excitement which makes it tremendously interesting. This is not only a matter of foot work but of head work and, perhaps more than either, of ability to project a personality, a quality without which all dancing is nil, no matter how expert the technique.

That the assisting artists were especially helpful cannot, unfortunately be said, and if Miss Amaya does not feel inclined to sustain a program by her own efforts, which she is, apparently, more than capable of doing, some weeding out in the matter of associates might be worthwhile. The more interesting of the dancer's numbers were those with music listed as "popular". This would seem to be her particular genre, and the more formal items were less striking. 'Ay! Que Tu', one of the popular numbers, was especially interesting and was received with high favor. Antonio Triana, who was a featured assistant, credited also with the "supervision" of the program, whatever that may mean, was seen in solo and ensemble numbers. H.

MUSIC OF VIENNA OFFERED AT CONCERT

Composers Conduct Orchestra in Own Works—Operetta Excerpts Presented by Singers

Gustave Kotanyi presented a program of Masters of Viennese Music at Town Hall on May 19. It was an evening of popular music performed in the Vienna tradition by an orchestra of thirty-two members, conducted by Walter Taussig and by several of the composers whose works were heard. Mr. Taussig began the concert with von Suppe's overture to



AT AN ORATORIO REHEARSAL Preparing Haydn's 'Creation', for Performance on May 6, Members of the Plainfield, N. J., Choral Club: (Left to Right) Charles A. Baker, Conductor; Lura Stover, Soprano; Paul King, Baritone; Charlotte Lockwood Garden, Organist, and Frederick Acorn, President

'Die Schöne Galathee', followed by a song from Leo Ascher's 'Vindobona', sung by Shirley Flaxman, and Lehar's 'Yours Is My Heart Alone', sung by Mario Berini.

Lore Meyer sang Oscar Straus's 'My Hero', which was conducted by the composer's son, Erwin Straus. She was also heard in duets with Mr. Berini and Ralph Herbert. Mr. Herbert sang 'Wien, Wien, nur Du allein', 'Wiener Fiaker Lied', 'When Day Is Done' and a song from Millöcker's 'The Beggar Student'.

Composers who conducted their own works included Emmerich Kalman, who presented excerpts from his operettas, 'Yankee Princess', 'Countess Mariza', 'Csardasfürstin' and 'Sari'; Ralph Benatzky, directing selections from 'White Horse Inn' and the 'Grinning' song, as well as accompanying Peggy Fears, who introduced two new songs by him; and Paul Abraham, who conducted songs from his 'Der Ball in Savoy', 'Victoria, und ihr Husar' and 'Melodie des Herzens'. The Viennese Quintet assisted. Its members are Ruth Winchel, Bert Silving, Theo Rattner, Leo Rostal and Sula Levitsch. The large audience was obviously familiar with all the songs, even to the point of half singing some of them with the artists, and they enjoyed themselves thoroughly. K.

Fitelberg to Lead NBC Symphony

Gregor Fitelberg has been engaged to conduct two concerts of the NBC Symphony, on Aug. 22 and 29. These programs will be the first conducted by Mr. Fitelberg in the United States.

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DAUPHIN COUNTY FESTIVAL HELD

Seventh Event, 'Americans All', Directed by Mary Hauck on Three Evenings

HARRISBURG, June 1.—Dauphin County's Seventh Annual Folk Festival, "Americans All," was presented in the forum of the State Education Building on the evenings of May 19, 20 and 21. 2,500 persons took part.

The theme of the festival was 'American Unity Through Music'. Mary Barnum Bush Hauck, state supervisor of music, War Service Programs, WPA, directed the festival, assisted by James Lambie, supervisor of WPA Programs in Lebanon and Dauphin counties. The WPA of Pennsylvania assisted the Dauphin County Folk Council with the production and the State Federation of Music Clubs collaborated. The department of public instruction was the legal sponsor. The festival was free to the public.

The main objective of the Folk Festival this year was to have the citizenry, composed of twenty-eight Inter-American groups, join with the military forces and industrial defense workers, to celebrate our 'American Way of Life'.

The cooperating groups were: Indiantown Gap Military Reservation; Army Reception Center, New Cumberland; Medical Field School, Carlisle; Bethlehem Steel Company, Steelton; State Federation of Music Clubs; the Wednesday Club of Harrisburg; the Work Projects Administration; the Pan American Association of Philadelphia; Department of Public Instruction; Harrisburg School District; Harrisburg-Dauphin County Office of Civilian Defense; Dauphin County Agricultural Extension Association; Shermanetta Grange, Perry County; the Harrisburg Art Studio; Pomeroy's, Inc.; J. H. Troup Music House and the Inter-American groups of Dauphin County.

Mrs. Ober Gives Talk

Delegates who were attending the annual convention of the State Federation of Music Clubs were honored guests. Mrs. Vincent H. Ober, representative of the sub-committee on Music of the Joint Army and Navy Committee on Welfare and Recreation was guest speaker on Thursday evening. She chose as her subject 'Keep Them Singing'. Mrs. David V. Murdoch, retiring president of the State Federation of Music Clubs, addressed the audience on Wednesday evening. An exhibit of Pennsylvania Folk Crafts was shown at Pomeroy's Department Store, under the direction of Raymond Krape, nationally known folk craft authority. The Harrisburg Art Studio held a Mexican art exhibit in the State Museum.

On Wednesday evening the Dauphin County Folk Council launched plans for organizing the Dauphin County Pan-American Association at a dinner in the Plaza Hotel. Edward C. Dougherty, president of the Pan-American Association of Philadelphia, was the guest speaker. Dr. I. D. App presided as chairman.

Colorful episodes including traditional songs and dances, the playing of ancient instruments and the wearing

of native costumes were dramatized by the various Inter-American groups.

The Rev. J. Thomas Heistand, Chaplain, Office of Civilian Defense for Harrisburg-Dauphin County, and Thomas Francis, song leader, conducted a black-out demonstration scene.

On Wednesday evening, Pan-American night, Edward C. Dougherty, president of the Pan-American Association of Philadelphia, presented Ofelia Carman, pianist of Argentina, scholarship pupil at the Juilliard School of Music, and Isaac Feldman, violinist of Brazil, pupil of Curtis Institute and Juilliard School of Music.

On Thursday evening, 'Victory Night', a combined chorus of 200 voices from the William Penn and John Harris High Schools sang the cantata 'I Hear America Singing', a poem of Walt Whitman set to music by Dr. Harvey Gaul, Pennsylvania's nationally known composer, who conducted. The ensemble was attired in various garbs of American life.

A cast composed of soldiers on the military posts near Harrisburg presented 'A Night at the Indiantown Gap Service Club'. The 1301st Service Unit Band of the New Cumberland Reception Center furnished the music for the skit, directed by Warrant Officer Oscar L. Nutter. Sergt. Sidney Supowit was master of ceremonies. Sylvia Sleeper Shattuck, senior hostess, and Lyn Swank, entertainment hostess at the Indiantown Gap Military Reservation, staged the "goings on" of a typical night at the Service Club in the Military Reservation. Leads in the skit were done by Pvt. Joe Grady, Corp. Howard Britton, Sally Hopper, Pvt. Carlos Diaz, Sixth Officer Candidate Joseph Casey and Sergt. Thomas Mitchell.

The highlight of the three evenings occurred in the finale of the military skit. The twenty-one flags of the Americas furnished the background. Fifty soldiers swung their gaily attired dance partners to the rhythm of the conga played by the military band. Professional dancers, singers, musicians and comedians gave the audience a knowledge of the talent which

MONTREAL TO HAVE NEW CONCERT SERIES

Canadian Entertainments Company
Limited Founded—Events
Are Listed

MONTREAL, June 10.—A concert by Lily Pons at the Montreal Forum on July 7, with Andre Kostelanetz conducting a symphony orchestra, will be the first presentation of the newly formed Canadian Entertainments Company Limited. Merged with the new company is Amusements Promotions, with headquarters in the Dominion Square Building. Armand Vincent will continue to act as impresario for the new organization.

Among the events scheduled by the Canadian Entertainments Company Limited are a week of the Ballet Russe de Monte Carlo, beginning on Oct. 1, four concerts by the Don Cossack Chorus under Serge Jaroff in the second week of October, and a return engagement of Grace Moore, who will also sing at Ottawa and Quebec. The Ballet Theatre will return to Montreal in April.

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PENTHOUSE OPERA LAUNCHES SERIES

Company Presents 'Merry
 Wives of Windsor'—
 Music Clubs Meet

CHICAGO, June 10.—The Penthouse Opera, founded by Chicago businessmen and professionals, gave the first of a series of four light operas in condensed form on May 22 in Fullerton Hall. A modern version of 'The Merry Wives of Windsor' was delightfully sung by the following cast; Mrs. Ford, Georgia Anagnost; Mrs. Page, Josephine Swinney; Mr. Ford, Lawrence Davidson, and Sir John Falstaff, John Neher. Two pianos were used for accompaniment. Hans Rosenwald, who is artistic director of the project, acted as narrator and Ernst Gebert as musical director.

The Illinois Federation of Music Clubs of which Mrs. Royden J. Keith is president, gave its annual White Breakfast on May 21 in the La Salle Hotel. Mrs. Guy P. Gannett, national president, was guest of honor. A campaign was launched to donate an ambulance to the British-American Ambulance Corps in the name of fighting musicians. J. C. Auchincloss, of the British-American Ambulance Corps, was among the speakers. A valuable ring was donated by Mrs. Keith for the purpose of helping the fund.

The Conference of Club Presidents and Program Chairmen, an institution founded 25 years ago by Mrs. Charles S. Clark of Chicago, gathered in the Stevens Hotel on May 14 to celebrate its silver jubilee luncheon. The association was founded for the purpose of introducing young artists to the concert and dramatic stage. Carrie Jacobs was awarded the 1942 conference award at the luncheon. The musical program was given by Virgilio Lazzari of the Chicago Opera Company and an ensemble from the Women's Symphony. Mrs. Clark estimates that more than 300 speakers and musicians are auditioned by the conference annually. Auditions are held weekly from October to May in the Art Institute. M.

LOCAL MUSICIANS OFFER RECITALS

Violinist, Pianists, Singers
 and Others Appear—
 Visitors Heard

CHICAGO, June 10.—William Benes, violinist, gave a fine recital in Kimball Hall on May 9. He was accompanied by George Rott. Margaret Bonds and Frances Kraft, Negro duo pianists, were heard in the same auditorium on May 17. The Negro soprano, Muriel Rahn,

at her first Chicago recital on May 4, given in the Studebaker Theater, disclosed a voice of rich quality. On the same afternoon the colored baritone, Theodore Charles Stone, accompanied by Marion Geary Randall, sang at Curtiss Hall.

Paula Knight, soprano, of the Chicago Opera Company, together with Arthur Eisler, pianist, gave the opening concert of the Young American Artist Series on May 5 in Curtiss Hall. Adolph Heller was the accompanist and Gladys Koptik furnished flute obbligati in the aria from Lehmann's 'The Snake Charmer'. Louise Barnhardt, mezzo soprano, and Carol Wood, contralto, were heard in the same hall on May 19. The young singers displayed fine artistry, in a well chosen program. Aloha Studier Lawver furnished admirable accompaniments. Helen Kettner, pianist, gave a recital in Curtiss Hall on May 26. Miss Kettner was joined by Robert Macdonald in Mozart's Sonata for two pianos and the Rachmaninoff Fantasy.

Ilamay Handel, soprano; Joseph Golan, violinist, and Louis Vogel, tenor, joined forces in a gala concert for the Russian war relief in Kimball Hall recently. Dorothy Korn, organist, and Perry Essig Crafton, violinist, winners in the Young Artists' Contest recently held by the Society of American Musicians, were heard in recital in Kimball Hall on May 27.

Richard Crooks, tenor, and Marian Anderson, contralto, appeared in the gala program presented on May 27 in the International Amphitheatre for the musical war rally fund. M.

NEW WORKS PLAYED BY WPA SYMPHONY

Ganz Presents Compositions
 by Eight Composers in
 Local Premieres

CHICAGO, June 10.—Eight American compositions were given their local premieres on May 25 by the Illinois Symphony under the able baton of Rudolph Ganz, whose 'Percussional Melee' was among the numbers listed. Mr. Ganz wrote this composition specially for his children's concerts and it has everything from the kettledrum to the cuckoo. Other composers represented were Max Wald, Wesley La Violette, Mary Howe, Paul Creston, Cecil Burleigh, Charles Haubiel and Morton Gould. Perry Essig Crafton, violinist, was soloist.

Robert Lawrence, music critic on the staff of the New York Herald-Tribune, was guest conductor of the Illinois WPA Symphony May 4 at the Eighth Street Theater. The program included Wagner's 'Siegfried Idyll' and other works. Mr. Lawrence gave a very colorful reading to Borodin's Second Symphony, which made up the latter

part of the program. Leo Kopp took over for the May 11 program with Herman Clebanoff, former concertmaster of the orchestra, as soloist. The first local performance of the suite from the ballet, 'Filling Station', by Virgil Thomson was given. Mr. Thomson is chief critic of the New York Herald-Tribune.

Mr. Kopp on May 18 again directed the orchestra with Helene Goldenberg and Arthur Tabachnick as soloist in the Bach Concerto for two violins and orchestra. Lois Wallner, soprano, Edward Stack, baritone and Kenneth Morrow, tenor, were heard in the 'Coffee' Cantata by Bach. Also offered was Barbirolli's arrangement of the aria 'Sheep May Safely Graze'.

June 2 saw the final concert of the season of the Illinois Symphony with Izler Solomon conducting. Harl McDonald's Rumba from his Second Symphony, Smetana's 'Bartered Bride' Overture, Shostakovich's Sixth Symphony, Tchaikovsky's 'Romeo and Juliet', Strauss's 'Emperor' Waltz, and Ravel's 'Pavane for a Dead Infanta' were heard. The orchestra played twenty-seven downtown public concerts during the past season and performed 170 compositions by eighty-nine composers.

An all Viennese program was offered by 55 members of the Chicago Symphony under Robert Stolz, composer of 'Two Hearts in Three-Quarter Time', on May 29 and 30 in the Civic Opera House. M.

ORATORIO SOCIETY IN HANDEL WORK

Reuter Conducts 'Judas
 Maccabaeus'—Groups
 Hold Festivals

CHICAGO, June 10.—Handel's 'Judas Maccabaeus' was given at the Goodman Theater on May 3 under the auspices of the Lutheran Oratorio Society. Paula Swane disclosed a soprano voice of fine texture. Other able soloists were Ralph Niehaus, tenor; Burton Dole, bass, and Hazel Meisterling, alto. Robert Reuter conducted and Earl Mitchell was organist.

The Civic Music Association held its usual Spring Festival on May 4 in Orchestra Hall. Marx Oberndorfer led the young singers.

The Civic Orchestra was under the baton of Hans Lange. On May 19 J. Wesley Jones and his Metropolitan Church Choir presented a varied program in Orchestra Hall and on May 13 Mendelssohn's 'Elijah' under James A. Mundy's direction was given by the Chicago Senior Choir Directors' Association. Soloists were Novella McGhee; Mabel Roberts Walker; Napoleon Reed and Lewis White.

Girl's Glee Club Heard

In the recently completed Chicago Vocational School Auditorium the South Works Girl's Glee Club was heard on May 18 under Horace Anderson. The first concert of the Midwest Conference of Male Choruses was given in Medinah Temple on May 23. The directors

(Continued on page 25)

BARITONE SELECTS MENU
Planning the Macon Community Campaign Dinner (from the Left) Mrs. Roy Crockett, Mrs. Walter Grace, Jr., Lansing Hatfield and Mrs. Angus Birdsey



John Munro

MACON, GA., June 10.—Executives of the Macon Community Concert Association mulled over the cookbook "Favorite Recipes of Famous Musicians" with the artist Lansing Hatfield deciding upon the menu for the campaign dinner which opened the Macon 1942-43 drive for members. Mr. Hatfield

sang the closing concert of the current season.

The drive was brought to a successful close with a varied series chosen for next season: Bidu Sayao, Charles Kullman, both of the Metropolitan Opera; Henri Temianka, violinist, and the two-piano team, Fray and Braggiotti.

CINCINNATI HEARS THREE PREMIERES

Music by Thomson, Copland and Kern Led by Kostelanetz at Benefit

CINCINNATI, June 10.—Cincinnati unexpectedly produced a post-symphony season in early May, with the Cincinnati Symphony figuring in two of the most brilliant concerts this city has had.

A concert on May 14 at Music Hall was held for the benefit of the musician's pension fund. Conducting the orchestra was Andre Kostelanetz and the soloist was Lily Pons, lovely as usual and singing works that ranged from 'Caro Nome' to a special arrangement of 'The Blue Danube'.

Mr. Kostelanetz submitted three world premieres. One was Jerome Kern's 'Portrait for Orchestra, Mark Twain', in which the composer seeks successfully to picture various stages in Mark Twain's colorful career. Another was Vir-

gil Thomson's 'The Mayor La Guardia Waltzes', an effort to reflect the moods and actions of New York's ubiquitous and active mayor. The third premiere, probably the most impressive of all, was Aaron Copland's 'A Lincoln Portrait', in which the composer attempts to capture some of the greatness and meaning of Lincoln and the Lincoln period. Mr. Copland based his experiment largely on Lincoln speeches and letters, avoiding the temptation to rely on only the best-known passages. The score calls for a soloist and normal orchestra, with the soloist speaking his lines. The speaker-soloist was William Adams, who achieved a dignified and impressive performance.

War Chest Benefit Held

A stunning performance of Mendelssohn's 'Elijah' on May 8, when the city's numerous musical forces combined for the benefit of the War Chest. Soloists were Helen Jepson, soprano; Kerstin Thorborg, mezzo-soprano; Richard Crooks, tenor; and Julius Huehn, baritone; all of whom donated

their services and gave performances that dazzled the capacity audience.

Local organizations likewise donating their talents and combining to give 'Elijah' tremendous zest under the baton of Eugene Goossens were the orchestra itself, the May Festival Chorus, the Orpheus Club, the University of Cincinnati Oratorio Society, the Newman Club, the Cincinnati Conservatory of Music, the College of Music of Cincinnati and individual singers. A distinguished guest for the evening was Princess Juliana of Holland. VALERIA ADLER

SOLOMON CLOSES COLUMBUS SEASON

New Kleinsinger Choral Work Presented—Local Soloists Assist Philharmonic

COLUMBUS, June 10.—On April 20 the Columbus Philharmonic closed its concert season with a performance at Memorial Hall at which every seat was sold. Handel's Overture in D Minor and his organ Concerto opened the program with John Klein as organist. Bach's 'Brandenburg' Concerto had as soloists George Hardesty, Fred Brobst and Paul Holcomb. The last work on the program was 'I Hear America Singing', a new composition by George Kleinsinger, which was presented from manuscript. The orchestra was assisted by a mixed chorus of over 100 voices and by Ellis Snyder, baritone soloist.

The work is a dramatic expression of faith in American democracy, with words by Walt Whitman. Izler Solomon conducted this as well as the rest of the program and the chorus responded to direction with precise attacks and clean diction.

Mr. Solomon has been engaged to give his entire time to this orchestra next year and he will make his home in Columbus instead of commuting from Chicago as he has heretofore. Five concerts will be given at one of which Gregor Piatigorsky will be soloist. Irving Stone is president of the orchestra and Norman Nadel, business manager. VIRGINIA BRAUN KELLER

Chicago Concerts

(Continued from page 24)

on this occasion were Peter Olson, Henry Overley, Harvey Millar, Richard L. Wesslius, Robert L. Hamdp, Carl O. Behnke, Paul Sebring, J. A. Breese, A. A. Glockzin, Donald E. Rogers, F. Oliver Degitz, H. O. Numan, Frank B. Goodwin, Harold E. Winslow and Clarence Eddy.

The Chicago Lithuanian Chorus, Charles Stevens conducting, gave a concert in Kimball Hall on May 20. Accompaniments were played by George Lawner. The Jewish Peoples Choral Society under Eugene Malek with Lawrence Davidson, bass-baritone, as soloist, gave its twenty-eighth annual concert in the Great Northern Theater on May 17.

The Chicago Woman's Chorus of the Woman's Benefit Association, conducted by Lucy Atkinson, sang

for the Illinois State Convention of the Woman's Benefit Association recently in the Morrison Hotel. The chorus also appeared before the National Fraternal Congress on May 5. It gave its annual recital in Kimball Hall on May 10. M.

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FEUERMANN DIES AT THIRTY-NINE

Emanuel Feuermann, 'cellist, well known in Europe and in this country since his debut here in 1935, died in hospital on the afternoon of May 25, following a slight operation performed the previous week. Mr. Feuermann was thirty-nine years old. He had left Germany as an exile through the Hitler regime and taken out his first citizenship papers in this country in 1938.

Mr. Feuermann was born in Kalomea, Galicia, Nov. 22, 1902, the son of a 'cellist, now residing in Palestine. His first lessons were with his father and he later studied with Julius Klengel. He began playing in public at the age of seven and when only eleven appeared as soloist with the Vienna Symphony under Weingartner. At the age of sixteen he was appointed professor of 'cello at the Cologne Conservatory, where he remained for six years, when, after a period of rest, he became a member of the faculty of the Berlin Hochschule in 1929, remaining there until the beginning of the National Socialist regime. He meanwhile had toured Europe in recital and as soloist with all the principal orchestras.

His American debut took place in Carnegie Hall on Jan. 2, 1936, when he played the Haydn D Major Concerto with the Philharmonic-Symphony under Bruno Walter. He also gave two Town Hall recitals with great success. The following year he appeared in trio concerts with Bronislaw Huberman and Artur Schnabel.



Emanuel Feuermann

In the Autumn of 1938, after living in Switzerland, he decided to make his home in America. His last concert appearance was with the Philadelphia Orchestra in Carnegie Hall on March 10 of this year, when he played the same Haydn Concerto of his debut and the 'cello part in Strauss's 'Don Quixote'. His widow and a young daughter survive.

Obituary

Edmund Severn

MELROSE, MASS., May 25.—Edmund Severn, violinist, composer and pedagogue, died here in his eightieth year at his home on May 14, following a brief illness. Mr. Severn was born in Nottingham, England, on Dec. 10, 1862, of musical parents. In 1865, he came to this country, settling in Hartford, Conn., and since that time Mr. Severn had made his home in the United States. His early musical education was acquired from his father but he later studied with Bernard Listemann, George W. Chadwick, Philip Schwarenska, and others.

In 1890, Mr. Severn went to Springfield, Mass., where he was active as a conductor and violinist. Seven years later he moved to New York where he became a member of the New York Philharmonic. He was a member of ASCAP, and was at one time president of the New York State Teachers' Association. From 1907 to 1914 he lectured for the New York State Board of Education. In 1927, Mr. Severn moved to Melrose. His compositions include works in larger forms, notably the symphonic poems 'Lancelot and Elaine' and 'Abelard and Heloise', an orchestral fantasy on 'The Tempest', several string quartets, a large number of songs and some choruses and cantatas. Mr. Severn is survived by his widow. G. M. S.

Eva Wagner Chamberlain

BERNE, SWITZERLAND, May 27.—Eva Wagner Chamberlain, daughter of Richard Wagner, and widow of Houston Stewart Chamberlain, died recently in Bayreuth, Bavaria. She was seventy-five years old.

Eva Wagner, one of the three daughters of Cosima Liszt, wife of Richard Wagner, was born at Tribschen near Luzerne on Feb. 17, 1867,

more than three years before the marriage of her mother to the composer. She became the wife of Mr. Chamberlain, son of a British admiral, in 1908. He renounced his allegiance to Great Britain at the outbreak of the first World War and in 1916 became a German citizen. He died in Germany in 1927.

Mrs. Ethelbert Nevin

GREENWICH, CONN., May 20.—Anne Paul Nevin, widow of Ethelbert Nevin, died in a sanitarium here on May 15. She has made her home in New York and Blue Hill, Me., since the death of her husband in 1901. She was seventy-nine years old. Mrs. Nevin was born in Pittsburgh, the daughter of J. W. Paul, and was educated in the United States and Germany. She married Mr. Nevin in 1888. A son and a daughter survive.

Victor Nilsson

MINNEAPOLIS, June 1.—Victor Nilsson, music critic, for a number of years Minneapolis correspondent for MUSICAL AMERICA, died here on April 7, in his seventy-sixth year. Dr. Nilsson was born in Ostra Torp, Sweden, on March 10, 1867, and came to the United States in 1885, working on various Swedish language papers here. He later went to the University of Minnesota, being awarded his Ph.D. in 1897, the first person to win the degree there in Scandinavian languages and literature. He became music critic first of the Minneapolis Times and later of the Minneapolis Journal, serving on the latter in that capacity for thirty years. At the time of his death he was editor and publisher of the weekly Progress-Register.

Alfred Hollins

EDINBURGH, May 25.—Alfred Hollins, blind organist and composer, died here on May 17. He was seventy-six years old.

Born blind in Hull, England, Sept. 11, 1865, Mr. Hollins, after attending several institutions for the education

of the blind, began the study of music in London with E. J. Hopkins, Fritz Hartvigson and Max Schwartz. As a boy he played Beethoven's E Flat Concerto at the Crystal Palace, and later gave a recital before Queen Victoria at Windsor. After further study with von Bülow in Berlin, he held several important organ positions in London. He first visited the United States in 1886 as a member of a blind quartet, and on a second visit in 1888, appeared as soloist with the New York Philharmonic and the Boston Symphony. He again visited America in 1925-1926 appearing in both the United States and Canada. He had also made tours of South Africa and Australia. His autobiography, 'A Blind Musician Looks Back', appeared in 1936.

William H. Felton

PHILADELPHIA, May 20.—William H. Felton, composer and music editor of The Etude, also a member of the music editorial staff of the Theodore Presser Co., died on May 16. He was fifty-five years old. Mr. Felton was born here in 1887, the son of a talented amateur musician. He studied piano, organ and composition. In 1910, he went to Denver, where he played the organ in church and in motion picture houses. While there he won the All-Western Composition Competition with a work entitled 'Chanson du Soir'. He returned to Philadelphia in 1915 and established himself as an organist and teacher. He joined the Presser staff in 1925. His published compositions numbered over 300.

Alexandria Morrisini

FAIR HAVEN, N. J., May 20.—Alexandria Morrisini, a former operatic soprano, in private life the widow of Frederick Van Sauter, a Dutch baron, died at the home of her son, here, on May 14. She would have been ninety-one years old next month. She is said to have been the first American to sing the role of Aida at La Scala in Milan, but the roster of singers at the opera house does not reveal her name in this or in any other role. Her American debut was made in Cleveland in 1877. She was born in Owego, N. Y., the daughter of Alexander Hart, at one time president of the Erie Railroad. After her return to America, she became the pupil of the late Dr. Leopold Damrosch.

Gérard Hekking

Word comes from Vichy of the recent death in Paris of Gérard Hekking, 'cellist, and professor at the Paris Conservatoire. He was born in Nancy, France, Aug. 12, 1879, and graduated with a first prize at the Paris Conservatoire in 1899. After playing one year in the orchestra of the Paris Opéra, he began his career as soloist, appearing first with important Parisian orchestras as well as in recital, and later throughout Europe. His American debut was made with the New York Philharmonic-Symphony in the Spring of 1926. He made a second trip to the United States in 1937.

Wendell Heighton

PASADENA, CALIF., June 1.—Wendell Heighton, at one time manager of the Minneapolis Symphony, died here on May 15, following an accident in which he was seriously injured by a hit-and-run driver when about to cross the street. His leg and hip bones were fractured and he suffered internal injuries but on account of his advanced age physicians were unable to operate.

Edgar T. Paul

BALTIMORE, May 27.—Edgar T. Paul, organist, died in hospital here on May 22. He had been taken ill while playing the organ at the Shrine of the Little Flower the previous Sunday morning. Mr. Paul, who was a native of Baltimore, was educated in the public schools and studied music with the late Alfons Schenuit, proprietor of the European Conservatory. He had toured with several bands as solo clarinetist and also played in the Baltimore Park Band.

Theodoro Valcárcel

LIMA, PERU, May 27.—Theodoro Valcárcel, Peruvian composer, died here suddenly on March 20. He was forty-two years old. Born Oct. 19, 1900, in Puno on Lake Titicaca, he was of pure Indian blood and took an especial interest in the music of his race. A ballet, 'Suray-Surita' was published in Paris in 1939. Shortly before his death he completed a Concerto for violin and orchestra.

N. S.

Remo Cortesi

HARLAN, IA., May 20.—Remo Cortesi, composer and singer, died here suddenly on April 24. He was fifty-nine years old. Born Reede Curtis, in Waverly, Ia., Dec. 8, 1882, he was educated in California and Evanston, Ill. His name was changed legally when he adopted music as a career. He studied music at the Chicago Musical College and later in Europe and on his return was connected with radio in New York.

Ernest F. Mahr

SYRACUSE, N. Y., June 1.—Ernest F. Mahr, 'cello instructor at Syracuse University, died at his home here on May 28, after a lingering illness. He had come to Syracuse in 1908, and was a member of the faculty of the Fine Arts College until 1938. He is said to have been a member of the Tonhalle Orchestra in Zurich and was at one time a member of the New York Philharmonic.

Philip Berolzheim

Philip Berolzheim, who as Park Commissioner under Mayor John Purroy Mitchel started the Park concerts in 1917, died in hospital on May 22. He would have been seventy-five the following Wednesday. A native of Bavaria, he was brought to this country while a child. Following the first World War, Mr. Berolzheim was vitally interested in the erection of a Temple of Music, as a war memorial, in West Fifty-ninth Street facing Central Park, but the project was abandoned after plans had been drawn by architects. His widow, a son and a daughter survive.

George Bartley Henderson

TORONTO, May 25.—George Bartley Henderson, for seven years president of the Toronto Musical Protective Association, and more recently assistant to the international president in New York, died in Chester, Pa., on May 17. R.H.R.

Nikola Zan

PORTLAND, ORE., May 25.—Nikola Zan, baritone and teacher of singing here, died in hospital on May 17, following an illness of tuberculosis. He is said to have made his operatic debut in Rome and subsequently sung in Prague before coming to this country. J. F.

ARRIVING IN ST. CLOUD

Marian Anderson is Greeted by William Weber, President of the Civic Music Association, and Myrl Carlsen, Secretary

ST. CLOUD, MINN., June 10.—A recital by Marian Anderson closed the 1941-42 series of the Civic Music Association, which also presented, during the season, the Jaroff Don Cosacks, José Echaniz and Conrad Thibault. William Weber, president of the association, announced that the annual membership week will be conducted in the early Fall, and that a large enrollment was anticipated.



INSTITUTE STUDENTS GRADUATED

Ninety-One Participate in Exercises at Juilliard School of Music

Ninety-one students were graduated on May 28, at the commencement exercises of the Institute of Musical Art of the Juilliard School of Music in the concert hall of the school. Four diplomas were awarded in *absentia* to men in the armed forces.

George A. Wedge, dean of the institute, presided and awarded the prizes, and Ernest Hutcheson, president of the Juilliard School of Music, presented the diplomas. The following prizes were awarded:

The Alice Breen Memorial Prize of \$50, in the voice department, to Francis Bible and Mary Gayle Dawson.

The Harry Rosenberg Memorial Prize of \$50, in the piano department, to Irving Heller.

The Frank Damrosch Memorial Scholarship, for one year of post graduate study, to Rita Boujicanian.

The Elizabeth Sprague Coolidge Chamber Music Prize of \$100, for a chamber music work, to two students in the post graduate department, Arthur Ferrante and Eddy Salmonson.

The Morris Loeb Memorial Fund, of two cash prizes of \$500 each, in the piano and string departments, to Arthur Ferrante and David Sarser.

Students of the graduating class participating in the musical program were David Sarser, Arthur Ferrante and Mary Gayle Dawson. The orchestra and symphonic band also took part.

Students who were graduated included:

Diploma Piano: Bruce Baetzner, Romona Ball, Winifred Boyce, Gerda Bregman, Emily Davis, Irvin Heller, Kenneth Hieber, Hazel Jackson, Jean Kraus, Kathryn Rose, Despy Skourlas, Dulcie Thomas and Carolyn Woodward. Orchestral Instruments: Herbert Blyman, clarinet; Alan Fuchs, French horn; Carolyn Grant, flute; Marion Hartman, trombone; Richard Horowitz, tympani; Leo Machtei, oboe; Charles Paashauss, clarinet; Gerard Pellerin, clarinet; Patricia Powell, flute; Byrona Schmeer, clarinet; Leonard Schulman, tympani; Anthony Sciacca, clarinet; Aldo Simonelli, clarinet; Eddy Salmonson, clarinet, and Foster Wygant, clarinet. Organ: Joseph MacFarland and John Morton; Violin: Florence Knox, Elizabeth Rydner and Carolyn Voshell; David Garvin, cello; Flora Strickland, harp; Singing: Seymour Barrer, Frances Bible, Rita Boujicanian, Dorothy Dow, Mary Gayle Dawson, Helen Harris, Ellen Huffmaster, Clifford Jackson, Libby Linn, Kathleen MacIntosh, Lenore Radin, Charles Rasely, Winifred Smith, Leah Weisman, Jeanne Westervelt and Patricia Yodido. Post-graduate diploma, piano: Rasalind Dobie, Arthur Ferrante, Jean Frank, Harry Kondaks, Marjorie Mitchell, Alice Sirooni; Violin: Lillian Levy, Margaret Pardee and David Sarser. Harp: Miriam Lickert; Cello: Ruth Krieger; Bachelor of Science Degree, piano: Leah Binder, Philip Doak, Ruth Goloven, Manuel Kroman, Joy Moss, Claire Renee Roth, Sara Rubinstein, Katinka Richards, Olga Richter, Mary Robinson, Stollberg. Violin: Nina Appleman, Andrew Galos, W. Russell Miller. Singing: Margery Abramson, Margaret Smith, Martha Taylor. Organ: Raymond Martin; Flute: Page Grosenbaugh; Theory: Morris Levine, Augusta Rubin. Public School Music: Alexander Antonowich, Frank Biletzky, Jane DeVries, Marvin Feman, Renee Finkel, Ruth Hartmann, Luther Henderson, Herbert Schutz, Irene Sherrock.

Original compositions by students were presented in a concert on May 21. These included works for piano, organ, woodwind and string groups and songs. The following students were represented: Frances Kaub, Alice Clement, Kurt Loebel, Jane Pratt, William Gilkey, Kathleen Okell, Thomas Gogou, Julius Hegyi, Dorothy Kaliff, William Rogers, Dorothy Helmick, Eddy Salmanson, Saul Davis, Bennett Rich, Louis Teicher and Arthur Ferrante.

Students from the voice class of

Bernard Taylor gave a recital at the Institute May 22. Those who participated were Wynette Benedict, Kathryn Klingenberg, Frances Westbrook, LaVonne Horsley, Frank Edwinn, Marian Tarter, Jane Copeland, Mary Krummel, Dorien Scott, Katherine Johnson, Martha Taylor, Robert Barnauer, Franklin Neil, Marie Scowcroft, Carabelle Blake, Elizabeth De Mott and Gayle Pierce, Louis Teicher and Marshal Wrubel, pupils of Carl Friedberg, gave a piano recital on May 25.

ZECKWER-HAHN ENDS SCHOLASTIC TERM

Degrees Awarded at Commencement at Conservatory in Philadelphia

PHILADELPHIA, June 10.—With Dr. Frederick Hahn, president-director, in the chair the Zeckwer-Hahn Philadelphia Musical Academy held its seventy-second annual commencement in the school's concert hall on June 3. Dr. W. F. G. Swann, director of the Bartol Research Foundation of the Franklin Institute, gave the address, discussing 'The Future of Music in These Times'.

Teachers Certificates were presented to Pearl Ruth Brodes, Ormond Visor Brody, Ursula Alberta Curd, and Thelma Messinger, in piano, and Amleto Joseph Diamante, Donald Friedman and Mayola Hope Mowers, in violin. Diplomas in organ and violin were given Rosemary Clark and Mr. Diamante. Bachelor of Music Degrees were granted to Miss Curd in Musicology, Barbara French Frismuth in Theory, and Helen Marguerite House in Organ. The Hahn Gold Medal for Violin Pedagogy was won by Mr. Friedman and the Presser Gold Medal for Piano Pedagogy went to Miss Messinger. Other Certificates and Awards named Phyllis Jeanne Booth, Robert Louis Jefferson and Herbert Aaronson. A musical program was given by Miss Clark, Vadim Hrenoff and Joseph Allard, pianists; Mr. Diamante, and Harry W. Grier, organist.

W. E. S.

Mozart Work Given at Mannes School

On the evenings of May 27 and 28 the opera department of the Mannes Music School presented 'The Abduction from the Seraglio' of Mozart, under the musical direction of Carl Bamberger and the stage direction of Ralph Herbert. Members of the cast included Laura Castellano, Cynthia Rose, Carol York, James Ferguson, Nathaniel Frey, Robley Lawson, and Alan Werner. Mr. Bamberger conducted the first performance and Sydney Baron, a member of conductor's class, the second. Performances were for the benefit of the opera scholarship fund.

Bernard U. Taylor Teaching in Kansas City, Mo.

Bernard U. Taylor, teacher of singing at the Institute of Musical Art, N. Y., will again conduct a master class in Kansas City, Mo., from June 15 to June 25. Mr. Taylor will return to New York where he will teach from July 6 to Aug. 14 at the Juilliard Summer School. Two of Mr. Taylor's pupils, Donald Dame, tenor, and Elwyn Carter, bass-baritone, have been engaged by the New Opera Company for the coming season.

Edgar Schofield to Teach in New York During June and July

Edgar Schofield, baritone and teacher of singing, will remain in New York teaching during the months of June and July. He will specialize in concert, church, radio, opera and the pedagogical aspects of singing.

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Henri Temianka, Violinist, with His Pupil, Dolores Miller, Winner of the Recent NBC Award

Henri Temianka, who recently completed a coast-to-coast tour, has returned to San Francisco, where he will spend the Summer giving a mas-

ter course at the San Francisco Conservatory, and preparing programs for next season. He will also spend weekends with Yehudi Menuhin, going through quartet literature. His next New York appearance will be in Town Hall on Nov. 30.

Mr. Temianka's pupil, Dolores Miller, was the winner of the scholarship contest held by the National Broadcasting Company, the National Federation of Music Clubs and the Juilliard School of Music.

Bos to Give Course at Juilliard

Coenraad V. Bos will conduct six lecture-recital programs on song cycles at the Juilliard Summer School. The programs will include songs of Schubert, Schumann, Brahms and Beethoven. All courses pertaining to special phases of music education this season have been arranged so that specific topics will be discussed each week. A special visitors card will be issued to non-members of the student body, permitting them to visit any or all classes during a period of one week. A limited number of students will be accepted in short term enrollment in approved courses for either the first or second half of the session.

New York Studios

Piano pupils of Manfred Malkin were heard in recitals in Sohmer Hall on May 8, and in the auditorium of Hunter College on May 10. Those taking part in the first recital were Loretta Helmbrecht, Mary Delehan-ty, Pearl Baxter, Joan Reiter, Lenore De Koven, Elaine Goldkopf, Eugene Ephron, Annette Segall, Dorothy Persh, Frances Braverman, Irving Like and Jesse Beller. Mr. Malkin played second-piano parts. In the second recital were heard Aileen Mane-rau, Liberta Claret, Frederic Neu-man, Grace Goldman, Messrs. Ephron, Like and Beller, and Misses De Koven, Baxter, Goldkopf, Persh, Segall and Braverman.

The Opera Study Class of Hilda Grace Gelling gave an abridged performance of 'Madama Butterfly' in Miss Gelling's studio on the evening of May 10. Those taking part included Elizabeth Booth, soprano; Jeanne Le Vinus, mezzo-soprano; Allan Werner, tenor, and Llewellyn Cuddeback, baritone. Chorus parts were sung by Margaret Crehan, Catherine Enright, Lois Higgins and Paulette Jumeau. The singers were also heard in excerpts from 'The Magic Flute', 'Faust' and 'Cavalleria Rusticana'. Miss Gelling was at the piano and Audrey Brogan at the organ.

Pupils of Leslie Hodgson recently gave two recitals at the New York College of Music. Leontine Bodenlosz, Lotte Landau, Elaine Murray, Hasha Saks, Loretta Chubatsky, Pia Wertheimer and Joan Haas were heard in concertos by Mozart, Beethoven and Liszt, the Liszt 'Hungarian Fantasy' and compositions by Handel, Chopin, Glinka-Balakireff, Paganini-Liszt, Saint-Saëns, Debussy, Ibert and Griffes.

Hilda Zetzer, soprano of Baltimore, pupil of John Alan Houghton, recently gave a recital program for the Woman's Music Club of Baltimore, and on May 25, appeared on a special program for service men at Camp Meade, Md., at which she sang classical works and Russian songs, the latter in costume.

The Balladeers, male quartet, pupils of Frank La Forge, were heard in concert with Beatrice Burford, harpist, at the Plaza Hotel on May 12. The quartet offered classic works, Spirituals and songs by Stephen Foster, and popular ballads of the day. Beryl Blanch was accompanist.

Lucy Risotto, organist, pupil of Pietro A. Yon, was heard in a recital in Mr. Yon's studio on the evening of May 6. Mr. Yon dedicated the new organ in the First Presbyterian Church at Rockaway, N. J., on May 1.

Hannah Klein, piano pupil of Carl M. Roeder, gave a recital in studio 607, Carnegie Hall, on the evening of May 8. She offered works by Men-

delssohn, Beethoven, Rachmaninoff, Shostakovich, Chopin and Tchaikovsky.

Belle Julie Soudant, teacher of singing, a member of the faculty of the Institute of Musical Art of the Juilliard School of Music, presented a number of her pupils recently in recital. Those taking part were Margaret Sheridan, Elsie Arnold, Alline Crowley, Vivian Lindelow, Rose Marie Kuerzdoerfer, Nicki Galpeer, Jane Pratt, Helen Harris, Sarah King, Sylvia Backman, Mary Gayle Dowson, E. Winifred Smith and Frances Bible.

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PEABODY CLOSES SCHOLASTIC YEAR

Alumni Reunion and Exhibition Concerts Mark End of Season

BALTIMORE, June 3.—Peabody Conservatory Alumni Association held its reunion dinner at Hotel Stafford on May 29, preceding commencement exercises at the school. Reginald Stewart, director of the conservatory, made an address and outlined plans for the coming season's activities.

Ernest Hutcheson, for a number of years a teacher at the conservatory, was guest speaker.

The commencement exercises held in the main hall of the Institute consisted of a program by the advanced students and the presentation of diplomas and certificates to the graduates: Mary Trehearne Bishop and Martha Doris Svendsen, piano diploma; George Wargo, master of music degree; Ruth Bennett Buettner, bachelor of music degree; Hans Fisher, Margaret Ann Frost, Louise Virginia Holland, Betty Hovis, Sister Mary Marcelina Krepp, Shirley Lerner, Arlette Tetu, Audrey Beekman Wargo, Adolph James Heller, Florence Grebe Deute; Elsie Marie Elya, Ida Katryn Posey, and Frank S. Whitmore teacher's certificate; and R. Wayne Dirksen (*cum laude*), church organ certificate.

The Harold Randolph Prize of \$100 was awarded to Frank Stephen Whitmore; the Zaidee and Azalie Thomas prizes were given to Margaret Bessler, R. Wayne Dirksen, Virginia Louise Holland, Spencer Huffman, William Maun and Margaret Wilson. The Mu Phi Epsilon prize was awarded to Virginia Reinicke. The Elizabeth Distler Prize of \$100 was given to Ruth Bennett Buettner. A portrait of Gustave Strube, veteran teacher, was presented by Dr. A. R. L. Dohme.

Brahms 'Requiem' Given

The week of exhibition concerts represented the vocal, instrumental, orchestral and choral departments. On May 23, Stanley Chapple conducted the Peabody Chorus assisted by the conservatory orchestra in the Brahms 'Requiem' which was preceded by the Bach motet 'Jesu, Priceless Treasure' with Elizabeth Wiest, Martha Larimore, Dorothy Grossberg, Neil Chirico and Frank Whit-

more as soloists and Wayne Dirksen at the organ.

Perry Grainger, pianist-composer, gave an illustrated lecture, assisted by students of the conservatory, the Madrigal Singers, the chamber orchestra, Olga Grether, mezzo-soprano, and Neil Chirico, tenor. The crisp presentation given by the students proved the excellent preparation by Stanley Chapple, who conducted the concerted numbers.

The opera class, assisted by the chorus and orchestra under the baton of Stanley Chapple, gave a performance of 'Cavalleria Rusticana' on May 9. The production was prepared by Ernest J. Lert and its smoothness was a credit to him. Martha Larimore, Neil Chirico, Carolyn Lobdell, Edwin Steffe, Olga Grether were heard in the principal roles.

Members of the regular faculty who have recently been announced as teachers in the forthcoming Summer sessions include Frank Bibb, teacher of singing; Howard Thatcher, harmony, and Leroy Evans, vocal coach.

F. C. B.

PEABODY MAKES FACULTY CHANGES

Nadia Boulanger and Musical Art Quartet to Teach—Night Courses Added

BALTIMORE, June 5.—Nadia Boulanger, French composer and conductor, has been added to the faculty of the Peabody Conservatory of Music and will begin her duties at the opening of the conservatory on Oct. 1. Mme. Boulanger will teach harmony, counterpoint, fugue, composition and musical history.

Another addition to the faculty will be the personnel of the Musical Art Quartet which will also give, through the generosity of Mr. and Mrs. John W. Garrett, a series of thirteen concerts. Each member of the quartet will take a limited number of pupils. The personnel includes Sascha Jacobsen and Paul Bernard, violins; William Hymanson, viola, and Marie Roemaet-Rosanoff, cellist.

There will be many innovations in the concert arrangements next season. The Peabody Friday afternoon recitals, the oldest concert series in the country, will be continued but instead of having twenty recitals as heretofore, there will be only twelve, for which a higher price will be charged than formerly. The members of the faculty will give a series of

evening concerts, free to the public. These concerts will be known as the Peabody Patriotic Concerts.

Another important change will be that the conservatory will be open for instruction during the evening for the benefit of those unable to attend classes during the day. There will be both class and individual instruction.

INDIANAPOLIS HAS FESTIVAL OF MUSIC

Jordan Conservatory Devotes Two-Day Event to Works by Americans

INDIANAPOLIS, IND., June 7.—The Jordan Conservatory of Music gave its third annual festival of American music, dedicated to the students, alumni and faculty members who are now serving with the armed forces.

The first concert, given on May 8 in the Scottish Rite Cathedral, offered the first performance in Indianapolis of Harold Trigg's 'Bright Land' for string orchestra, conducted by Leon Zawisza; a Rondo Capriccioso for four flutes, played by James Hosmer, Harriet Peacock, Francis Fitzgerald and Nellie Jones; a group of four songs sung by Charles Hedley, tenor, with Alice Harper at the piano. Harriet Payne, violinist, played her own 'Nocturne' and 'Burleska' with Imogene Pierson at the piano; Elliot Griffis's Sonata in G for violin and piano was performed by Mr. Zawisza and Marie Zorn. Frances McCollins Quintet in F was played by Mr. Zawisza and Renato Pacini, violins; Harriet Payne, viola; Virginia Leyenberger, cello, and Imogene Pierson, piano.

The second concert, under Fabien Sevitzyky, was given in Murat Theater on May 9. The program was opened with Henry Hadley's Overture, 'In Bohemia', played by the orchestra of student and faculty members. Miss Zorn gave a fine performance of MacDowell's Concerto No. 2 in D Minor, and John Alden Carpenter's 'Song of Faith' for chorus and orchestra, received its first local performance. Frederick Converse's 'The Peace-Pipe' for chorus, orchestra and baritone, had Earl Albertson as soloist. MacDowell's 'Sea Pieces', Op. 65, orchestrated by Lionel Barrymore, completed the program. Joseph Lautner is director of the Jordan-Butler Chorus. 'The Star-Spangled Banner' was a stirring opening for the program. PAULINE SCHELLSCHMIDT

Anne Brown Plans Concert Tour

Anne Brown, star of George Gershwin's 'Porgy and Bess', will leave the show early this Summer to prepare herself for a concert career. She will appear as soloist with the Philadelphia Orchestra in an all Gershwin program at Robin Hood Dell on July 16. Her tour next season opens on Oct. 1 when she will be soloist with the Toronto Symphony, and will continue with engagements in some fifty cities through the United States.

Budapest Quartet to Give Series at Mills College

MILLS COLLEGE, CALIF., June 10.—The Budapest String Quartet will give a series of twelve concerts at Mills College beginning June 28, and ending Aug. 5. The personnel of the quartet includes Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola, and Mischa Schneider, cello.

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NEW MUSIC: Ensemble Pieces, Piano Quintet and Songs Issued

A VOICE-AND-PIANO SUITE OF INDIVIDUAL CHARACTER

A NEW suite for voice and piano entitled 'Time' by Clarence Olmstead, which has just been published by Carl Fischer, is a cyclic work of novel and impressive character. The music is of strongly pronounced individuality and it bodies forth the spirit of the verses by Alan Lindsay with potent eloquence.

The text consists of five stanzas bearing the titles, '5:30 A. M.—December', '10 A. M.—May', 'Noon—July', '5 P. M.—September' and 'Midnight—November'. Inasmuch as the suite was conceived as a single musical entity, as the range of the titles implies, the composer asks that it be performed in its entirety without interruption. In this respect it differs from a song cycle, the individual songs of which may be taken out and used separately, whereas the intent of 'Time' would be defeated by any interruption in the flow of the music.

There is marked beauty in the music of the five songs. It is sparsely written and in every instance it creates the atmosphere suggested by the words vividly and with apt significance, while the piano interludes are just as felicitously conceived. None of the songs is more tangibly moodful than the first, picturing the words, "Fretfully stirs the dark, like an old, old man, whose dreams of youth he can't remember", or the closing one, in which "Dark waters with its ancient tides reflects the stars", or yet, the gaily high-spirited second, rejoicing that "White clouds are heeling, the thistledown wheeling, our Lord's put a go in the air today!", which forms an especially striking contrast. The tessitura of the songs is for a medium-to-high voice. An orchestration of the piano part is also available.

A PIANO QUINTET WRITTEN BY ULRIC COLE

ONE of the compositions chosen by the Society for the Publication of American Music for issuance in its twenty-first season is a Quintet by Ulric Cole for piano, two violins, viola and cello, which has been published for the society by G. Schirmer. It is a deftly written work of dynamic individuality, like all the previous work that has come from this gifted American composer.

Three outstanding features of this quintet are its melodic originality, the richness of its individual harmonic character and the opulence and grateful fluency of the piano part. In this work Miss Cole again reveals also her unflinching sense of structural symmetry and handles the scoring boldly and with authority and with resourcefulness of craftsmanship. The three movements are, an Allegro Appassionato, a Moderato and a closing Allegro. The opening movement has an imposing sweep of design and a majestic virility, the frequent changes of rhythm serving to intensify the impassioned character of the music instead



Ulric Cole

Eugene Goossens

of disturbing its continuity, as may so easily be the result. An unusually short but unusually eloquent Moderato forms the slow movement of the work, developing a surgingly "appassionato" character before finally coming to rest with a singularly effective progression of pianissimi chords in the piano part against sustained tones in the strings. As for the last movement, it is in a more lilting mood but it fully maintains the standard set by the preceding sections, and here again there is a fine spaciousness that in no way compromises the integrity of the tonal balance.

This work of Miss Cole's reflects the utmost credit not only upon its composer but also upon the sponsoring Society in providing another significant justification for its activities.

SACRED AND SECULAR SONGS AMONG GALAXY'S NOVELTIES

VOCAL novelties from the Galaxy Music Corporation embrace a sacred song by Frank La Forge, 'They That Trust in the Lord'; a Spanish song by Vera Eakin, 'Gypsy Moon', and, in the choral domain, 'Phillis' by Philip James and transcriptions of folksongs by Katherine K. Davis and Gwynn S. Bement, 'The Deaf Old Woman' and 'The Apple Tree Wassail', respectively.

Mr. La Forge's song, a setting of Psalm 125, once more demonstrates the composer's ready facility in finding the most appropriate musical expression for the texts that he takes in hand and his unerring sense of just the right vocal effect. This is a devotional song with a suavely appealing but dignified melody and a fittingly simple accompaniment, a song eminently effective for church use. It is published in two keys, for high and low voice.

Miss Eakin's 'Gypsy Moon', with text by Velma Hitchcock, is a habanera in the true Spanish idiom as regards both the rhythm and the contour of the voice part. It is melodically infectious and harmonically colorful, with a well contrived piano accompaniment. It, too, is issued in two keys, for medium and high voice.

Prof. James's setting of Sir Charles Sedley's 'Phillis' for four-part women's chorus is marked by quaintness of flavor and expert balancing of the voice parts. Then Miss Davis's transcription of the Missouri folk-

song 'The Deaf Old Woman' is a delightfully humorous counterpart of the text, with a particularly good effect employed in raising the key a half-tone for each of the first three stanzas in succession. It is designed for a chorus of mixed voices, with sopranos and altos in unison and tenors and basses in unison. Mr. Bement has made a tasteful and effective arrangement of the Somerset folksong 'The Apple Tree Wassail' for three-part women's chorus and has retained the simple piano accompaniment fashioned by Cecil Sharp.

'PALESTINIAN PEREGRINATIONS' NOVEL PIECES FOR TRIOS

IN his 'Palestinian Peregrinations' for piano, violin and 'cello published by J. Fischer & Bro., Harvey Gaul has taken traditional Hebraic themes as his point of departure and then given his musical imagination free rein, with the result that two excellently written pieces of characteristic color and mood have been added to the repertoire of trio groups.

The basic musical idea of 'Within the Shadow of Mount Hermon' is taken from 'Songs of the Chaltzim' based on the ancient TA-ANIT mode and Arabic derivations, and in it Mr. Gaul has achieved and consistently maintained an uncannily apt harmonic scheme. The elaborate piano part is richly and subtly colorful, and the music of this composition throughout is of haunting poignancy. 'A Nigun from Haifa', inspired by a Palestinian folk theme, is an Allegro in somewhat tauter rhythm but equally characteristic in a different manner. Its more forthright and optimistic spirit fittingly complements the plaintively lamenting mood of its companion piece. Both pieces are to be warmly commended to trios in quest of novelties of potent appeal.

'BRITISH CHILDREN'S PRAYER' SET BY EUGENE GOOSSENS

THE irresistibly appealing words of Merrick Fildel McCarthy's poem, 'British Children's Prayer', have now been set to music by Eugene Goossens, with a fine art song in the characteristic style of the composer as the result. It is published by Boosey and Hawkes.

The melodic line is kept fairly simple, while lurking catastrophe is suggested with peculiar aptness of effect in the accompaniment, which here and there becomes frankly descriptive for a brief second or two. An ending of fine breadth and dignity forms the climax, with a suggestion of clanging bells in the piano part. This is a program song for the serious recitalist. The range is from D flat below the staff to the E in the fourth space, with an optional F sharp as a suggested alternative for the final D.

NOVELTIES FOR WOOD-WINDS AND NEW MANA-ZUCCA SONGS

NEW songs by Mana-Zucca and compositions for wood-wind groups by Philip Weston and A. De Filippi are among recent novelties of the Concord Music Publishing Co.

Mana-Zucca's latest songs are 'Awakening', with words by Marion Rosette, and 'Once in a Lifetime', with text by Thomas Bradlev. With the first of these the prolific American composer reaches her Opus 175 and that is topped by the companion song with the onus number of 176. Of the two 'Awakening', an art song that creates a well-defined mood, is the more substantial. 'Once in a Lifetime', however, demonstrates anew the composer's ready inventiveness and skill in writing a ballad type of song and building it up to an impassioned climax. Both songs are written for high voice, though the tessitura of 'Awak-

ening' is by no means prohibitive for a voice of medium range.

In his attractive 'Arbeau' Suite for wood-wind quintet, consisting of flute, oboe, clarinet, horn and bassoon. Philip Weston has made effective use of themes taken from Arbeau's Orchésographie, published in 1589. The three movements are a Tordion, a Pavane and 'Buffoons'. It is a well devised and well scored work of no great difficulty for any of the instruments involved, occupying but eight pages in full score.

A set of three quartets by A. De Filippi for flute, oboe, clarinet and bassoon consists of a 'March of the Little Tumblers', 'In Nostalgic Mood' and a 'Hornpipe for a Gay Dolphin'. The first is a gay little march descriptive of "the agile movements and flipflops of midget acrobats"; the second is a poetic little piece of wistful character, while the third is an imaginative treatment of the traditional sailor dance of English ancestry. In all three a part for bass clarinet is issued as a substitute for the bassoon.

BRIEFER MENTION

For Organ:

'Mist', by E. W. Doty, a short piece of sustained chords, interesting in concept and effective atmospheric, not difficult mechanically (J. Fischer).

Organ Sonatas by Alexandre Guilmant edited by T. Tertius Noble. The French organist-composer's sonatas in D Minor, Op. 42, C Minor, Op. 56, and C Minor, Op. 80, in an edition meticulously and excellently supervised by the organist of St. Thomas's, New York City (G. Schirmer).

'Songs of Freedom', by G. T. Francis, a stirring march dedicated to "all free men everywhere", with words for optional use in one section. Effective and not difficult (Stainer & Bell; Galaxy).

For Solo Voice:

'Love Story', by Genevieve Wiley, a charming little song, a setting of an appealing poem by Mildred Goff, especially appropriate for radio or encore purposes (Shattinger).

'Captains of the Clouds', by Harold Arlen, a rousing war-song of fine rhythmic swing, the official song of the Royal Canadian Air Force, sung in the moving picture of the same title (Remick).

'The Quartette' and 'Winter', settings of two De la Mare poems by Dom Thomas Symons. A brace of songs of fine calibre, of a distinctive melodic quality, each one reflecting the mood of the text with peculiar aptness, yet written with a marked economy of means. Published within one cover (London: Oxford; New York: C. Fischer).

For Violin, Cello and Piano:

'Jesu, Joy of Man's Desiring', chorale from Bach's Cantata 147, arranged with admirable taste and judgment by Murray Adaskin, with excellent results (Oxford: C. Fischer).

For Two Pianos:

'Symphonie Moderne', by Max Steiner and Max Robinowitsch, transcribed by Albert Sirmay from the orchestral work composed for the motion picture 'Four Wives' as a two-piano number of brilliant coloring essentially orchestral in character (Remick).

A Correction

In the New Music reviews published in the May issue of MUSICAL AMERICA, the name of the publisher of the De Caprio Clarinet Method was incorrectly given. The publisher of the instruction book is Remick Music Corporation.

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Verdi Letters Issued

(Continued from page 13)

staff' was produced, we have a gleam of what was coming. "For twenty years," he again writes to Ricordi, "I have been looking for an opera buffa libretto and now that I may be said to have found one, you with your article put into the people's heads a mad desire to hiss the opera off the stage before it is even written." Perhaps this was the reason that up to the time 'Falstaff' was almost completed, he declined to make any promises or sign any contracts in regard to it, declaring it was "A mere pastime!"

The generosity of the man stands out in his comment to Ricordi on the death of Wagner, dated Feb. 14, 1883: "Sad, sad, sad. Wagner is dead! When I read the news yesterday, I may truly say that I was completely crushed. Let us not discuss it. It is a great personality that has disappeared. A name which leaves a mighty imprint on the history of art."

One can only hazard what Wagner's comment would have been had Verdi pre-deceased him, Wagner who used to caricature 'Di Provenza' at the piano to prove that Italian opera was in a state of decay! Wagner, who died too soon to hear 'Otello' and 'Falstaff'!

Verdi knew his opera singers and, apparently, they did not differ greatly from those of the present day. He says of the production of the rewritten 'Don Carlos': "Don't tell me that the singers have been studying and know the opera. I don't believe it for a minute. Two things they certainly don't know, how to enunciate clearly and keep in tempo. . . ."

Those 'Creators' of Roles

Victor Maurel is gently but firmly put into his place. Verdi writes: (Dec. 30, 1885) "'Otello' is not quite finished but it is well on towards the end. . . . I would like to clear up a misunderstanding. I do not believe



Bust of Verdi by Vincenzo Gemito

I ever promised to write Iago for you. . . . but I may very likely have told you that the part of Iago was one that perhaps nobody could interpret better than you. . . . That, however, does not involve a promise." When the opera had been produced and created a sensation, there was talk of the "creators" of certain roles. Verdi rose like a trout to a fly. To Faccio, who conducted the premiere he writes of performances elsewhere: "Well, well! So 'Otello' is making its way even without its creators! !"

To the final, and possibly the greatest, opera Verdi was, outwardly at least, even more canny than he had been in the case of 'Otello'. He admitted in a letter, that Boito had completed the libretto but said, "I am amusing myself by writing the music without any plan. I don't even know whether I shall finish it!" He realized, later, that La Scala was too large for many of the delicate musical effects, but La Scala needed the money and Verdi gave in. Maurel once more attempted to get a strangle hold on the role of this opera and once more was put in his place. Verdi was going to do things his own way or not at all.

The work had its premiere on Feb. 9, 1893. From then on, Verdi's remaining eight years were a decrescendo. His beloved Giuseppina died in 1897, after nearly forty years of happiness and mutual understanding. The following year he wrote a little, the Four Sacred Pieces which were given, against his protest, at La Scala. His eyesight began to fail and he had difficulty in walking. Finally, death came on Jan. 27, 1901, as the result of a stroke brought on by hunting for a collar stud that had rolled under his bed. The immensity of the world's loss was somewhat overshadowed by the death, five days earlier, of Queen Victoria.

Templeton Completes Tour

A coast to coast tour of sixty-three concerts has recently been completed by Alec Templeton, pianist, who also played three weeks in Army camps in the Southwest. Mr. Templeton's Summer engagements include appearances at the Robin Hood Dell on July 9, and at the Mississippi Valley Festival in Moline, Ill., on Aug. 9. He has recently finished two new compositions, a "Concertino Lyrico" for piano and orchestra, and a clarinet Sonata for Benny Goodman, designed as a wedding present for the clarinetist. An album of records by the pianist has just been released.

CHOIR FESTIVAL HELD IN PRINCETON

Westminster College Marks 20th Anniversary of Its Foundation

PRINCETON, N. J., June 2.—From May 22 to 29 the Westminster Choir College of Princeton, held its annual festival, celebrating also the twentieth anniversary of its foundation. Though the year's work had been marked by signal successes of the Choir, with the performances of Mozart's 'Requiem' and Mahler's Second Symphony under Bruno Walter, Beethoven's 'Missa Solemnis' and Ninth Symphony with Toscanini, the festival itself was an intimate affair for the students, the alumni and close friends and well-wishers of the school.

Preceding the celebration proper there was a concert of compositions by Georges Couvreur, teacher of composition at the college. Couvreur, a Belgian by birth, is thoroughly American in musical feeling and style. He is of the modern, impressionistic school, a strong personality whose work deserves greatest praise. His most interesting and original Quartet for strings, using motives of Irish and American folklore, aroused the enthusiasm of the listeners. At this concert were performed, besides, compositions of the young American Norman Voelcker, one of the piano teachers of the Westminster Choir School. The audience acclaimed his works for piano and for choir.

'Peasant' Cantata Sung

At the next performance, the orchestra, led by the violinist Sandor Salgo, presented Bach's 'Peasant' Cantata, which had been composed just 200 years ago. George Krueger, bass, and Lo Rean Hodapp, soprano, were the soloists, the English version of the text, closely reproducing the spirit and wit of the original, had been made by Henry S. Drinker, who introduced the work by discussing his translations of Bach's texts.

This concert also included the Concerto Grosso by Vivaldi, and a Symphony by Haydn.

At a violin recital given by Mr. Salgo with Henry Swillen at the piano, Glazunoff's Concerto, and Tartini's 'Devil's Trill' Sonata were outstanding.

The climax and close of the festival was the performance of Mozart's 'Requiem' conducted by Dr. John Finley Williamson, with Mrs. Hodapp, Mrs. Krueger, Mr. Baumgartner and Harold Hedgpeth as soloists. A banquet to honor the gifted leader closed the celebration. Telegrams from Walter and Toscanini paid tribute to the work of the Choir and its president and an alumna of the School, Dorothy Maynor, expressed the gratitude of the school's graduates at the dinner.

PAUL NETTL

Yon Assistant Gives Recital

An organ recital by Emma Valle, assistant to Pietro Yon, at the Yon studio in Carnegie Hall, attracted a capacity audience on May 27. With Mr. Yon at the piano, the young artist played two movements of the Yon 'Concerto Gregoriano' and his 'Christ Triumphant'. Her program also included a Bach Prelude and Fugue in C Minor, Boellmann's 'Priore a Notre Dame' and Toccata, Bossi's 'Ave Maria', Yon's 'Gesù Bambino', Boex's 'Marche Champetre' and Guilman's Theme and Variations. Miss Valle is organist at St. Monica's Church.

Recital Given by Eisner Pupils

Pupils of Olga Eisner, teacher of singing at the Mannes Music School, were heard in a recital on the evening of May 5. Those taking part included Jeanne Gordon, Laura Castellano, Dorothy Shawn, Cynthia Ross and Mimi Benzell. Accompaniments were played by Josef Hartman Vollmer.

Charles A. Baker, coach and conductor, besides teaching at the Juilliard Summer Schools, will keep open during the Summer months his studio in the Hotel Ansonia, where he will give instruction in oratorio, opera and general repertoire.

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Guy Maier, Left, with Prof. Daryl Dayton of Pomona College in Santa Monica

Lois and Guy Maier are booked for their last appearance of the season at Carmel, Calif. on June 13. Forthcoming publications of Mr. Maier include a duet book for pre-school beginners, 'The Two of Us' written in collaboration with Mrs. Mary Jarmen Nelson; a volume of thirty 'Pastels', for piano, brief studies in touch and relaxation; a beginners book for boys and girls, 'Come, Let's Go!'; eighteen 'Etudettes' on chopsticks; arrangements for piano solo of 'Deep River' and 'Nobody Knows de Trouble I've Seen', and one for two pianos of Haydn's humorous duet, 'The Teacher and the Pupil', and of Kreisler's 'Liebeslied' and 'Liebesfreud'.

Mr. Maier recently returned from concerts and classes in Oklahoma, where he gave successful demonstrations of the new Miller-Maier Music Plan for teaching beginners in classes.

He will demonstrate this plan at all Summer classes. From June 24-26 Mr. Maier will appear in Baton Rouge, La., under the auspices of the Music School of the Louisiana University in a Mozart recital and Teachers Forum Sessions.

PLAN NEW SCHOOL FOR PHILADELPHIA

Max Aronoff Will Direct Organization to Open in Autumn

PHILADELPHIA, June 13.—The New School of Music, with Max Aronoff as director, will open Sept. 14, in the Orpheus Club Building. Five scholarships will be offered for study with the members of the Curtis String Quartet and Martha Halbwachs Massena, concert pianist. The contests for these awards will be held from Sept. 8 to Sept. 12. Consideration will be based not only on present accomplishment, but also on capacity for future development. Application for contest will be accepted now.

Besides the Curtis String Quartet and Madam Massena, the faculty will include Margarite Kuehene, violinist; Francis Tursi and Francis de Pasquale, viola and cello; Ezra Rachlin and Eleanor Sokoloff, piano; Constant Vaclain, composition and theoretical subjects. The orchestral instrument department will include Bernard Portnoy, solo clarinetist of the Philadelphia Orchestra, and Janet Putnam, harp.

American Conservatory Pupils Heard

CHICAGO, June 10.—Recent engagements of pupils from the American Conservatory included those by Roy Glahn, tenor, pupil of Theodore Harrison, as soloist, in 'Elijah' with the Arion Choral Society, Milwaukee, Wis., and at Trinity Church, Fort

Wayne, Ind. Mr. Glahn was also soloist at the annual concert of the North Central College Glee Club, Naperville, Ill., and with the Morgan Park Gleemen, Chicago. Leo Heim, pianist, and Sydney Miller, violinist, appeared in sonata recital at International House, University of Chicago. Student winners in the season's young artists contest sponsored by the Society of American Musicians are Lillian Lindskog, contralto, pupil of Charles La Berge; Adele Mojeska, pupil of Stella Roberts; Perry Crafton, pupil of Herbert Butler, and Dorothy Korn, organist, pupil of Edward Eigenschenk. Nancy Macduff, soprano, pupil of Theodore Harrison, was heard in recital at the Three Arts Club recently. Mary Lou Cressey, pupil of Edward Collins, was accompanist.

W. B. OLDS TO RETIRE FROM REDLANDS POST

Teacher, Conductor and Composer to Complete Work as Head of University Music Division

REDLANDS, CALIF., June 10.—W. B. Olds, voice teacher and choral conductor, will complete his activities at the University of Redlands at the



W. B. Olds

close of this school year. In his honor a series of concerts is being given by the University and by other musical organizations of the city. He will continue his work as a voice instructor in West Los Angeles.

After having completed his academic schooling at Beloit College and his vocal studies with Oscar Seagle, Mr. Olds taught in several mid-Western Universities before he was called to California in 1923 to head the voice department at the University of Redlands. In 1927 he was appointed head of the music school of the University. Rowland Leach, violinist and composer, will succeed him as head of the department.

Mr. Olds conducted the A Cappella Choir of the University in many outstanding performances. The Men's Glee Club, under his leadership, won the Southern California Championship several times. Among Mr. Olds's compositions are sacred and secular songs, choral works and books on bird songs.

P. A. P.

Music Builds Morale! Music Must Go On!

OFFER OPERA COURSE AT NEW HAMPSHIRE

University Adds New Features to Summer Curriculum Under Busch and Ducloux

DURHAM, N. H., June 10.—Bjornar Bergethon, head of the music department at the University of New Hampshire, announces as a part of its Summer schedule an opera school headed by Hans Busch and Walter Ducloux. The school will open on July 19 and continue for six weeks until August 29. Dr. Ducloux is a graduate of the University of Munich, and he studied conducting with Felix Weingartner in Vienna. He has conducted extensively in France and Switzerland, specializing in opera. Hans Busch is the son of Dr. Fritz Busch. He was assistant producer of festivals in Buenos Aires and Rio de Janeiro, 1933 to 1935, at the Glyndebourne Opera from 1934 to 1939, in Verona and at Salzburg in 1937. He was stage director at the Teatro Regio in Turin, 1935, the

Teatro Colon in Buenos Aires, and in Montevideo, Brussels, and Stockholm, 1940. He has been stage director of the New Opera Company in New York.

There will be individual and group coaching in musical subjects, operatic acting, including scenes from different operas; and individual training in operatic roles of the students' own choice. Lectures will also be given. Registration blanks may be secured from Bjornar Bergethon, music department, University of New Hampshire, Durham, N. H.

G. M. S.

Dyas-Standish Pupils Sing for Chinese War Relief

Gloria Sullivan, coloratura soprano, and Philip Jones, bass-baritone, from the studio of Mrs. C. Dyas Standish, teacher of singing, appeared in a concert in aid of the United China Relief at the Joseph S. Wood Auditorium, Mount Vernon, N. Y., on the evening of May 19. Miss Sullivan offered works by Verdi, Puccini, Strauss, Romberg, Weaver and Herbert, and Mr. Jones, music by Handel, Huhn, Clarke, Speaks and Kern.

Casadesus to Hold Classes

Robert Casadesus, pianist and teacher, who recently returned to New York from a tour of forty-one concerts, will conduct a six-weeks Summer course at Great Barrington, Mass., between July 6 and Aug. 17. He will conduct master classes and give individual instruction assisted by Mrs. Casadesus. There will also be courses in flute by René LeRoy and in French by Marthe Pillois.

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SINGING TEACHERS ELECT OFFICERS

Bernard U. Taylor Succeeds Leon Carson as President—Annual Report Made to Members

At the annual meeting of the New York Singing Teachers' Association held on May 19, Bernard U. Taylor was elected the new president of the association for the ensuing year, suc-



Leon Carson Bernard U. Taylor

ceeding Leon Carson, who becomes a vice-president. Other officers are: vice-presidents, Amy Ellerman and Earl Gutekunst; treasurer, Henry Pfohl; recording secretary, Vera McIntyre; corresponding secretary, Edith White Griffing, and registrar, Cecile Jacobsen.

The executive board consists of Paul Althouse, Fannie Gilbert Brines, J. Bertram Fox, Edward Harris, Sarah Peck Moore, Homer G. Mowe, Edith Nichols, John Nichols, Melanie Cutman-Rice, Edgar Schofield and Harry R. Wilson.

The retiring president said in his annual report: "We have just completed the first year of the printed NYSTA Bulletin which bears the new seal of the Association and which has proved an efficient medium of chronicling the events and news of the Association's routine to our members. Another innovation was the successful reception given in March under the auspices of the Membership Committee for those members unable to attend organization meetings because of teaching and professional engagements, and also for some of the newer members not having had the opportunity of meeting and becoming acquainted with the officers and board officials.

"Then too, through its committee, NYSTA is collaborating with the American Academy of Teachers of Singing, the Chicago Singing Teachers' Guild and the Ohio Academy of Teachers of Singing in the project of attempting to establish a mutually ac-

ceptable standard of terminology for the voice teacher. Also, in conjunction with three other organizations, we are active in the formation of a new National Association of Voice Teachers. In spite of a season retarded by unusual economic and social conditions we have actually increased our membership over that of the year before."

TEACHERS PRESENT SCENES FROM OPERA

Students of New York Association Heard—'Cavalleria' and 'Aida' Excerpts Offered

The New York Singing Teachers Association presented the Opera School in scenes from opera at the Salle des Artistes in New York on May 25, with Désiré Defrère of the Metropolitan as stage director and Milford Snell at the piano. Part I of 'Cavalleria Rusticana', sung in English, and in costume, enlisted Dean Mundy as Santuzza, Donald Dame as Turiddu, Marie Otto as Lola, Donald Moore as Alfio and Mary Helen zum Brunnen as Lucia.

In four scenes from 'Aida', several of the roles were allotted to different singers. Susanne Freil sang Aida's first act music; Maria San Filippo the second act and Audrey Bowman the third. Jane Barrett was the Amneris for Acts I and III; Constance Beatus for Act II and Isabel Westcott for Act IV. Ernice Lawrence was the Radames for the entire presentation. Other singers were: Frank Edwinn as Ramfis, Loren Welch as Amonasro, Franklin Neil as the King and Trygve Rydberg as a Messenger. All of the productions were capably done, and in some instances, excellently. Q.

New England Conservatory to Hold Summer School

BOSTON, June 6.—The New England Conservatory of Music will hold a Summer school for six weeks beginning on June 24 and ending Aug. 4, during which time credit may be earned towards a Bachelor's Degree. Special courses in band leadership and band instruments, including flute, piccolo, clarinet, saxophone, trombone, alto, baritone, euphonium, trumpet, cornet, oboe, bassoon, French horn, and tuba will be offered. Harold Bauer will return to the conservatory for his class in Musicianship for Pianists. This course is not limited to pianists, but may be attended by performers in other fields. The dates are June 30, July 1, 7, 8, 14, 15.

HARTT STUDENTS PRESENT OPERAS

Works by Suppe and Hindemith Compose First Production by Department

HARTFORD, CONN., June 10.—The first public presentation of the new opera department of the Julius Hartt Foundation on May 13 and 14 was what is believed to be the American premiere of Von Suppe's 'Ten Maidens and No Man' and the Hartford premiere of Paul Hindemith's 'Hin und Zurück' which was rather freely translated as 'Here and There'.

The productions were to the last detail the work of the students of the school. The scenery and costumes were made under the direction of Dr. Elmer Nagy, who also acted as stage director. The whole project was under the general direction of Friedrich Schorr, who heads the foundations' opera department.

Moshe Paranov, director of the foundation, conducted the Von Suppe opera and Hindemith conducted his own opera sketch, a technical *tour de force* lasting but eleven minutes. Swift and satirical, the stage action winds itself up and then proceeds to unwind again like a movie film running backwards. This is a visual commentary on the music, of course, which does exactly the same. The impression of a single hearing was that the music would have been more intelligible and impressive if listened to without benefit of visual action.

The Von Suppe work was especially delightful, the music simple, charmingly tuneful and briskly paced. Stage action in the first performance was permitted to lag unnecessarily. The plot, which concerns ten marriageable maidens and a single suitor gave excellent opportunity for many of the advanced students of the department to sing interpolated arias.

Those who had parts in both operas were: Benjamin DeLoache, Erma Erickson, Alice Fraser, Pauline Elowitz, Elma Kaeser, Phyllis King, Doris Roy, Geraldine Smith, Helene Fretag, Louise Greenfield, Priscilla Houghton, Frank Jordan, Hope Foye,

Hubert Norville, Virginia Mercer, Helen Hubbard, Adrian Greenberg, William B. Jones, Jr., Estelle Preblud and Irving Kelman. A preview on May 12, was given before Governor Robert A. Hurley and specially invited guests. At this performance a large Aeolian-Skinner organ, the gift of an anonymous benefactor, was accepted and dedicated.

C. E. LINDSTROM

ARTISTS PRESENTED AT WARD-BELMONT

Meisle, Glenn and Schmitz Give Recitals—Conservatory Students Heard

NASHVILLE, TENN., June 10.—Kathryn Meisle, contralto, of the Metropolitan Opera, accompanied by Stuart Ross, was soloist on May 7, in the artist series of concerts given at Ward-Belmont School. Other artists of prominence heard on the series recently included Carroll Glenn, violinist, with Walter Robert at the piano, and E. Robert Schmitz, pianist.

As part of a Fine Arts Festival, the Ward-Belmont Orchestra, Kenneth Rose, conductor, was heard on May 4. Mary Gene Crain was soloist in the Bruch G Minor Violin Concerto. The orchestra, together with the glee club, Sydney Dalton, conductor, appeared on May 8. Soloists included Barbara Ramsay and Elizabeth Carey, sopranos; Mildred Genet, contralto; Helen Jackson Parker, harp; H. G. Stubblefield, French horn, and Betty Sweat and Mary Howell, vocalists.

Conservatory students appearing in recent recitals included Miss Carey, Frances Pullias, Jane Sefton and Dale Jellison, pianists; Miss Crain, violinist; Jean Irma Johnson, soprano, and Mary Nees, harpist.

Teachers Added to Faculty of Fry Summer School

WHITE PLAINS, N. Y., June 10.—Caroline Beeson Fry now has added to the faculty of her Summer Studio Wolfgang Martin, former conductor of the Berlin and Vienna State operas. Elizabeth Bowman will conduct classes in body technique and physical exercise designed especially for dramatic students.

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Chicago, July 6-10; Sherwood Music School, Fine Arts Bldg.
Minneapolis, July 13-17; MacPhail School of Music, LaSalle at 12th.
Buffalo, July 20-24; Mrs. Una Leeming, Sec'y, 24 Elam Place.
Philadelphia, July 27-31; Theodore Presser Co., 1714 Chestnut Street.
Richmond, Va., August 3-7; Mrs. J. Montague Holland, Sec'y, 104 W. 30th St.
Asheville, N. C., August 10-14 (Private Lessons to August 21).
Miss Marie Shank, Sec'y, 801 Jackson Bldg.

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MUSIC IN BLACKED-OUT HAWAII

By VERNE WALDO THOMPSON
HONOLULU, HAWAII, May 10.

IN Hawaii, a fast moving drama of events has marked the five months since 'Pearl Harbor'. There has been a complete revolution in living that has left no one untouched. As life in the 'Paradise of the Pacific' has taken on a new and more deadly meaning, dislocation and readjustment have changed every activity of the community.

In the first days of reorganization for all-out war, a reorganization carried forward under the strain of helpless anxiety as to the hour of another assault, it was not clear just what part music would have in the new way of life. Naturally, in this re-gearing of the island community for war, many elaborate musical plans have been shelved for the duration. There will be no visiting artists as far as can be seen now. With nightly blackouts beginning at 7:45 and a strict curfew at 9:00, evening concerts are not possible. With no transportation available after dark, and with private cars off the streets at blackout time, audiences could not be assembled anyway.

However, there are certain things important even in hours of crisis such as this. Music is one. Following is a glance at some of the activities through which wartime music is making its contribution to the well-being of a community under strain.

Among the city's busy places are the offices and audition rooms of Camp Shows, Inc., housed in the new Jade building. This organization, a unit of the overseas division of USO, is headed by the organist-composer, Don George. Office personnel include J. F. Stone, business manager; Clarence Hodge, publicity manager; and Edith Woodward Warren, in charge of the sacred music division. In a recent peak week, a total of eighty-two shows was carried to out-of-town shows groups.

Sacred Music Programs Offered

The sacred music programs, started at the request of service chaplains, furnish help for church hours. Vocalists, readers, string ensembles, and musical specialists of all kinds are used. On Easter Sunday forty-six programs were given under the USO banner, thirty-two of which were strictly sacred. Hospital programs, with musical bedside visits, reached a recent weekly total of seventy-five.

'Music for those who want it, roads or no roads,' is the motto. USO programs, given by the best concert artists of the Territory, are presented in deserted schools, plantation halls, and mess rooms. Some of the most inspiring have been given under kiawe trees, on the open hillsides, or wherever men can rest for a few moments from the strain of the serious business at hand.

In the field of pure entertainment, the 'Red, White and Blue Revue' is best liked by the men. This variety show, directed by Don George, has the assistance of Andy Anderson for production, and Josephine Flanders for dance routine. Included are a score of singers, dancers, comedians and actors.



Chaplain Bell Leads the Old Favorite, 'Little Church in the Wildwood', with the Help of Carol Roes, Singer, and Verne Waldo Thompson at the Field Organ. Right: A Hula Dancer, Leo Lani, Is Part of the USO Show on the Grounds of an Abandoned Sugar Mill. Service Men Look On

In Hawaii's 'Unity Through Music' program, there are two avenues for activity. A very important part of the plan is to find and organize talent in the services themselves. This is proving profitable, even from the artistic standpoint, for in the stream of constantly arriving men are many who have training and experience in concert and operatic fields. Typical example: Guido Salmaggi, who has a tenor voice of unusual quality, and whose father for many years has been artistic director of popular-priced opera companies in New York.

Linked with the USO are already established organizations such as the YMCA with its Army and Navy branches. Full schedules of movies, sing-songs, hula shows, band concerts, dances and more formal programs run almost all the time. A sample of making the material meet the needs is the Mobile Musical Unit. Larry Bowen, director, armed with a station wagon, small piano, 16 mm motion picture projector, record turntable and records, takes music where one would least expect to find it. Programs are given high on hillsides where lookouts are on duty, among the rocks and sands of far-off observation posts, and wherever men are stationed off the beaten track. Four helpers (vocalist, song-leader, violinist and marimba player), help to spread musical cheer. Newcomers are interested in local traditions, so hula troupes are popular. Kamaainas (oldtimers) care more for new movies, variety shows which smack of mainland circuits, and so on.

'Keep 'Em Singing' the Motto

One thing is universal. All love to sing. From the stages of camp theatres as well as from the back of the mobile wagon, 'keep 'em singing' is the order of the day. Favorite songs are 'The Hills of Home' (often sung with a touch of nostalgia) and on Sunday 'Little Church in the Wildwood.'

Civilians and war-workers are not being neglected. The Honolulu Sym-



Signal Corps U.S.A.

phony opened its 1942 season with a program on April 26 at McKinley High School. In spite of demands on time, energy and interest, rehearsals are being held on Sunday mornings, and monthly concerts are planned. Fritz Hart has been the conductor since 1932. The orchestra was not heard for a time in the first world conflict, but its sponsors and directors are determined not to give up this time.

Another busy group is the Royal Hawaiian Band. Conducted by the veteran, Dominico Moro, and complete with glee club (singing songs of old Hawaii), hula dancers and soloists, the band is constantly on the move to fill engagements in and out of town.

Sunday concerts are being continued at the Honolulu Academy of Arts. They serve as outlets for local artists, whose fingers and voices might otherwise be stilled, and they contribute relaxation and spiritual renewal to the public. Programs listed for the near future include appearances of Willard Wilson, baritone; Mildred Dauer, 'cellist; Edith Woodward Warren, soprano; and a two-piano recital by Isabel Faulkner and Verne Waldo Thompson.

Music Schools Kept Active

Music schools and private teachers are finding a rebirth after the dreary early days of the war. Fears of raids together with transportation problems make it impossible for some youngsters to continue, but their places are being taken by those from the service and war-workers groups who find music is still a help.

The Punahou Music School, along with other departments of the famous institution, made its contribution to the victory program by moving out of

Defense Precautions and Transportation Problems Make Concerts Impossible, But Entertainment and Singing Are Continued

lovely Montague Hall in favor of the USED. Punahou has just completed celebrations marking its first century of service. The second hundred years, just beginning, seem to belie the old adage. However, all departments of the school, scattered throughout the city, are carrying on. The Music School occupies rooms in the new Mormon Tabernacle, and teachers and advanced students fill in vacant periods by USO and other outside musical ventures. Special radio programs with faculty speakers carry the message of an art that will not be stilled.

FURTHER ARTISTS JOIN U. S. FORCES

Violinist, Duo-Pianists, Baritone, Accompanist and Conductor, Serve

Further artists and executives in musical offices and bureaus joined the United States Armed Forces in recent weeks.

Toscha Seidel, violinist, who enlisted in the Navy, is stationed at the U. S. Naval Training Station at San Diego, Calif. He is appearing at present as a soloist with a band on the training station's radio program. The Russian-born violinist is forty-three years old.

Brooks Smith, pianist and accompanist, is now a private at Camp Upton. Robert Gay, baritone, was inducted in the Army at Fort Meade, Md. John McCrae, baritone of the Nine-O-Clock Opera Company, enlisted on May 25. David Otto, also a baritone and founder of the Nine-O-Clock Opera Company, was drafted early in May and is temporarily stationed at the Fort Dix Replacement Center, N. J., where he is awaiting permanent assignment.

Richard Korn, composer and conductor of the Alumni Orchestra of the National Orchestral Association, has been commissioned as Ensign in the Coast Guard and is assigned to the Manhattan Beach Training Station where he has been placed in charge of all musical activities. His duties will consist of building up the station band and the arrangement of musical entertainments and ceremonies.

Jack Whittemore and Arthur Lowe, duo-pianists, of Rochester, N. Y., have enlisted in the Naval Aviation service.

Cleveland Summer Series Planned

CLEVELAND, June 10.—Rudolph Ringwall will conduct a series of twelve Summer concerts in the Public Auditorium starting on June 17. W. H.

Damrosch Radio Program to Be Discontinued

Dr. Walter Damrosch's Music Appreciation Hour for next Winter, heard over an NBC Blue Network, will be temporarily discontinued because of the exigencies of war.



The Hollywood Victory Caravan Leaving Los Angeles for Washington. (Left to Right) Joan Blondell, Cary Grant, Risö Stevens and Charles Boyer

Some Jaunts in June



Leo Choplin, Graphic House
Lawrence Tibbett Attends the USO Conference in Washington, D. C. With Him, Beside One of the USO's Clubhouses on Wheels, Are Major Harold M. Weeks of the Army Air Forces, and Carleton Cameron, Director of the USO Mobile Service



Robert M. Lewis
After Her New York Opera Debut in 'Aida' with the San Carlo Opera, Mobley Lushanya, Soprano, Receives Flowers and Congratulations Backstage at the Center Theatre



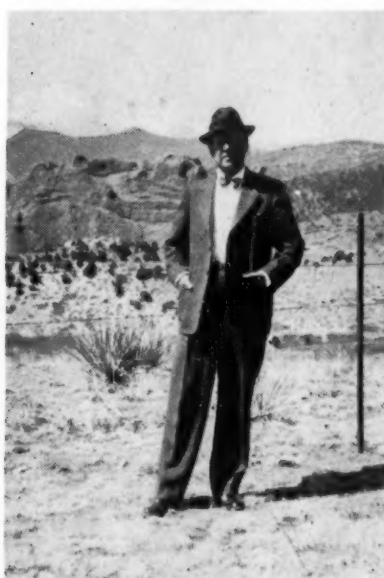
Mac C. Gramlich
Anne Brown Enjoys the Fragrance of the Magnolias on a Walk in the Park



Zinka Milanov Arrives in Buenos Aires for the Opera Season at the Teatro Colón



Roland Gundry Encounters a Spot of Motor Trouble in Pasadena



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3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
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 - (b) Applicants in Composition may be between the ages of 16 and 30.
 - (c) Applicants in Conducting may be between the ages of 16 and 30.
 - (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City between September 20 and October 5, 1942. Applications must reach the school before July 1, 1942.

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